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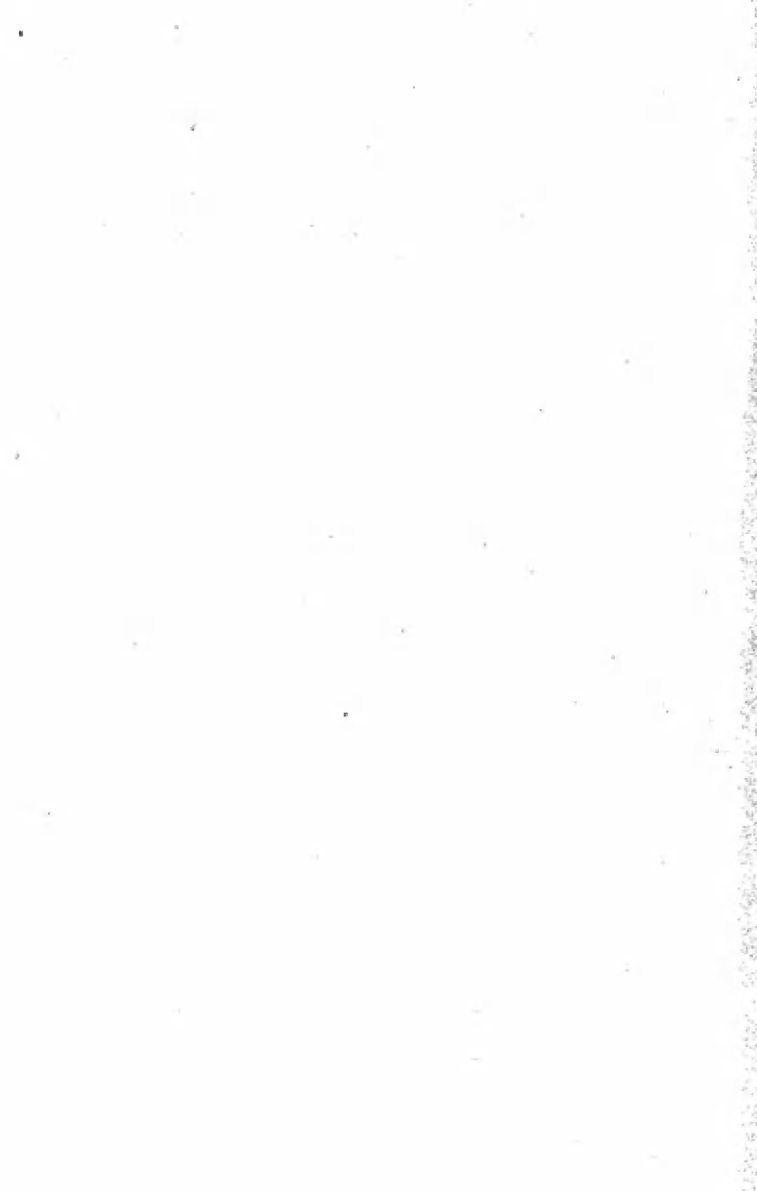
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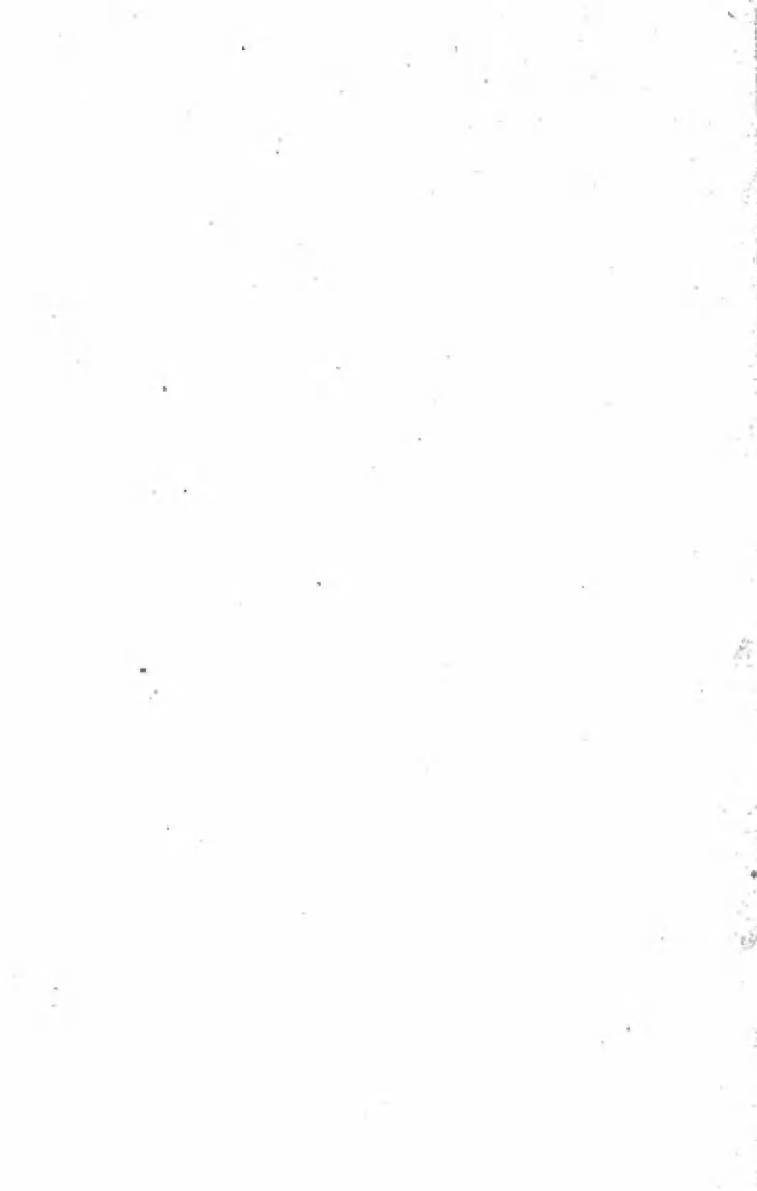
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VĀSAVADATTĀ

A SANSKRIT ROMANCE



VĀSAVADATTĀ

A SANSKRIT ROMANCE

BY

SUBANDHU

TRANSLATED, WITH AN INTRODUCTION
AND NOTES, BY

LOUIS H. GRAY, Ph.D.



Sanskrit
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PRESS, BUNGALOW ROAD, JAWAHAR NAGAR, DELHI-6 AND
PUBLISHED BY SUNDARLAL JAIN, MOTILAL BANARSIDASS
BUNGALOW ROAD, JAWAHAR NAGAR, DELHI-6.

TO PROFESSOR A. V. WILLIAMS JACKSON

MY DEAR GURU—That you consented, on one of the many occasions that I have been privileged to be your guest, to accept the dedication of this translation of India's oldest formal romance, has ever been to me a source of keenest joy. It is to you that I owe my knowledge of India and her sister land, Iran; and to you I am indebted, as to a *guru* indeed—that word which no tongue can truly translate—for so much that makes for true manhood, without which, as without charity, mere knowledge is but 'as sounding brass, or a tinkling cymbal.' I have tried to make my work, here as always, worthy both of you and of Columbia, to which we are each so loyal. Generously you have helped me, even when your leisure was most limited, and gratefully I acknowledge your aid; for of you I can say with all my heart, as the Irish host of legend cried to their hero, *Cáilte, Adrae buaid ocus bennachtain; is mor in fis ocus in faillsingud fírinde doberi duind ar cach ní fíarfaighther dís*, 'Success and benison attend thee; great is the lore and the disclosure of truth which thou givest us upon all that is asked of thee!'

L. H. G.



PREFACE

THE precept of Horace, *nonum premiatur in annum*, has been more than obeyed in this volume, for it was on November 3, 1901, that I began the translation of the *Vāsavadattā*. From that day Subandhu's romance has never been long absent from my thoughts, although many practical exigencies, some of them not wholly agreeable to a scholar, have forced me again and again to lay the task aside, often for six months at a stretch. Yet these clouds, too, have had their silver lining, for not only has my work thus had time to ripen, but much has appeared bearing on the novel during these intervals, or has been called to my attention by friends. The first draft of the translation was, for example, almost completed when, in March, 1903, Dr. George C. O. Haas noted for me an entry in a catalogue of Stechert, of New York, which enabled me to purchase a copy of the edition of the *Vāsavadattā* printed in Telugu script at Madras in 1862. This necessitated a renewed study of the text in comparison with the edition of Hall, and ultimately led me to include a transliteration of the 'southern' recension in my work, together with the variants of all the other editions. Some of these would have been inaccessible to me, had it not been for the courtesy of the India Office, which, at the instance of Mr. F. W. Thomas, its librarian, most generously loaned me the texts I needed, so that I might use them at leisure in my own study.

Excepting the blank-verse renderings of the few Sanskrit stanzas of the *Vāsavadattā*, I have sought to make the translation as literal as the English language would permit, and throughout I have spared no pains to facilitate reference to the original text, as well as to explain each allusion that I could elucidate. In the latter regard I have considered others than professed Sanskritists, for I have ventured to hope that some copies of the work may

fall into the hands of students of literature, who may here find points of similarity to, or divergence from, the writings to which their special attention may be directed. I dare not flatter myself that I have invariably hit the true meaning of the original, for there are passages which repeated study, through these eleven years, has failed to solve to my own complete satisfaction. But even for this I scarcely grieve, for, like Propertius, I feel,

Quod si deficient vires, audacia certe

Laus erit: in magnis et voluisse sat est.

And if the *cruxes* that have baffled me shall be solved by other minds, none will feel greater joy in their success than I.

It is with a feeling almost akin to regret that I lay down my pen. Perhaps to me the *Vāsavadattā* has deeper associations than to almost any one else who has laboured on it. In hours of bitterness and sorrow it has helped me to forget; and it has heightened the pleasure of happy days. With all its faults, I love it; possibly I have even been so blind as to reckon its failings virtues; possibly, too, the innate Anglo-Saxon sympathy for the 'under dog' has made me only the more determined in its praise. Is it worth while, or not? As the Arabs say, *Allahu a'lams*, 'God best knows (and man can't tell).'

I am happy to have had, in my work, the assistance of many friends—Mr. Thomas and Dr. Haas, to whom I have already alluded; others to whose courtesies reference will be made in the course of the book—Dr. George A. Grierson, Professor Theodor Zachariae, Mr. Richard Hall; Professor Washburn Hopkins, whose notes aided in introducing me to the mysteries of Grantha script; Professor Charles R. Lanman, who enabled me to use the Harvard copy of Hall's edition until I could procure my own—a courtesy which had already been accorded me for a year previous by the library of the Deutsche Morgenländische Gesellschaft; Mr. T. K. Balasubrahmanya, who replied in full to my queries concerning the 'southern' text; and Mr. G. Payn Quackenbos, who called my attention to the reference to Subandhu in the *Suśāntaratanubhāṇḍāgāra*, while to Dr. Charles J. Ogden I am indebted for a number of helpful suggestions and

corrections, particularly in the Introduction. In a very special way my thanks are due also to Mr. Alexander Smith Cochran, whose interest in the Columbia University Indo-Iranian Series has rendered possible the printing of this particular volume.

My gratitude to my friend and teacher, Professor A. V. Williams Jackson—here editor as well—is more fittingly expressed elsewhere within these covers. Suffice it to say that he read with me word by word the second of the three drafts of this translation, and that wellnigh every page bears some token of his careful scholarship. And to one other—my wife—my deepest obligations are due for whatsoever may be best in my work. She has subjected every line to a most minute and unsparing revision, besides taking upon herself the arduous task of preparing my manuscript for the press. Her interest in the work has never faltered, and to her criticism, at once most kindly and most severe, I owe more than I can tell.

LOUIS H. GRAY.

NOVEMBER 25, 1912.



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ABBREVIATIONS

| | |
|-------------|--|
| ad loc. | = (<i>ad locum</i>), on the passage. |
| apud | = in. |
| bis | = twice. |
| cf. | = compare. |
| EL | = <i>Epigraphia Indica</i> . |
| H. | = Hall's edition of the <i>Vāsavadattā</i> . |
| IA. | = <i>Indian Antiquary</i> . |
| Introd. | = Introduction. |
| JACS. | = <i>Journal of the American Oriental Society</i> . |
| JASBe. | = <i>Journal of the Asiatic Society of Bengal</i> . |
| JRAS. | = <i>Journal of the Royal Asiatic Society</i> . |
| JRASBo. | = <i>Journal of the Royal Asiatic Society, Bombay Branch</i> . |
| KZ. | = <i>Zeitschrift für vergleichende Sprachforschung auf dem Gebiete der indogermanischen Sprachen</i> , ed. A. Kuhn and others. |
| Lc. | = (<i>loc. citato</i>), at the place previously cited. |
| M. | = edition of the <i>Vāsavadattā</i> in Telugu script printed at Madras in 1862. |
| No. | = number. |
| n. p. | = no place of publication given. |
| opt. cit. | = (<i>opus citatum</i>), the work previously cited. |
| pp. | = pages. |
| S. | = edition of the <i>Vāsavadattā</i> printed at Srirangam in 1906-1908. |
| seqq. | = (<i>sequentes</i>), following. |
| s.v. | = (<i>suo verbo</i>) under the word. |
| SWAW. | = <i>Sitzungsberichte der Wiener Akademie der Wissenschaften</i> . |
| Tel. ed. | = edition of the <i>Vāsavadattā</i> in Telugu script printed at Madras in 1862. |
| Tel. ed. 61 | = edition of the <i>Vāsavadattā</i> in Telugu script printed at Madras in 1862. |
| v. | = <i>verse</i> . |
| WZKM. | = <i>Wiener Zeitschrift für die Kunde des Morgenlandes</i> . |
| ZDMG. | = <i>Zeitschrift der Deutschen Morgenländischen Gesellschaft</i> . |

ABBREVIATIONS

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- = when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is cited by the St. Petersburg lexicons only on the authority of native Sanskrit lexicographers.
- = when prefixed to a word or meaning in the lexicographical appendix, such word or meaning is entirely omitted by the St. Petersburg lexicons ; elsewhere it denotes the omission of words or parts of words to be supplied from the context.
- < > = single paronomasia.
- < > = double paronomasia.
- < > = triple paronomasia.
- () = when placed around or in words of the transcribed text, the enclosed portions differ from the text of Hall ; when placed around numerals in the translation and transcription, these refer to the pages of the Madras edition of 1862.
- [] = when placed around or in words of the transcribed text, the enclosed portions, though contained in Hall's edition, are entirely omitted by the Madras edition of 1862 ; when placed around numerals in the translation and transcription, these refer to the pages of Hall's edition.



INTRODUCTION

Title. The title of the *Vāsavadattā* of Subandhu, the oldest romantic novel in India, seems to be derived from that of a long lost drama by Bhāsa,¹ the *Śvapnavāsavadattā*, or 'Dream-Vāsavadattā' (for compounds of this type cf. Wackernagel, *Altindische Grammatik*, 2. 1. 244-245, 250-253, Göttingen, 1905). The dream as a novelistic device in India first occurs in Subandhu (see below, p. 28); though in the drama it is found in the first act of the *Viddhaśālabhañjika* and the third of the *Karpūramāñjarī* (both written by Rājasekhara, who was acquainted with Bhāsa's work), as well as in the first of Viśvanāthabhaṭṭa's *Śṛṅgātravāñjika* (*Catalogue of the Sanskrit Manuscripts in the Library of the India Office*, 7, 1618, London, 1904). In the fifth act of Bhāsa's *Śvapnavāsavadattā* the hero, King Vatsarāja, sleeping, dreams of his love Vāsavadattā, who enters, disguised as an attendant of the queen, but who, he thinks, has been burned to death at Lāvāṇaka (cf. *śvapnavāsavadattārya dāhako*, 'the conflagration of the "Dream-Vāsavadattā"' [Rājasekhara, cited in the *Sūktinuktāvalī* (see Peterson and Durgāprasāda, *Subhāṣitāvalī of Vallabhadēva*, Introd., p. 81, Bombay, 1886)); and Bhāsa's epithet *jalanamitta*, 'friend of fire,' in *Gatāyaka*, v. 800), this being employed both in the famous fire-scenes in the fourth act of the *Ratnāvalī* (first half of the seventh century) and in the *Tāpasavatsarāja* (before the second half of the ninth century; see the analysis by Hultsch, in *Nachrichten von der königlichen Gesellschaft der Wissenschaften zu Göttingen*, 1886, pp. 224-241). Not only was the fire-scene thus borrowed from Bhāsa by later dramatists, but from him, it may be conjectured, came, at least in literary form, the entire story of Vāsavadattā and Udayana, or Vatsarāja, as given in the *Ratnāvalī*, *Priya-*

¹ On Bhāsa, see, in general, Hall, 'Fragments of Three Early Hindu Dramatists,' in *JASB.* 18. 18-29; Lévi, *Théâtre indien*, 2. 157-160, 2. 31-32, Paris, 1890.

darśikā, and *Tāpasavatsarājā*,¹ the ultimate source probably being the lost *Bṛhathakā*. With the *Vāsavadattā* of these latter works Subandhu's heroine has only her name in common, nor is any other story concerning her known to exist in Sanskrit literature (cf. Krishnamachariar, *Introd.*, pp. 48-50; Lacôte, *Essai sur Guṇḍalya et la Bṛhathakā*, pp. 15-16, Paris, 1908). Though sleeping on the stage is forbidden by Sanskrit dramaturgy, the hero of the *Svapnavāsavadattā* dreams of the heroine, an episode imitated, I would suggest, by Rājasekhara in his *Viddhaśālabhāṣikā* and *Karpūramatījari*. In similar fashion Subandhu seems to have derived from this play² both the dream-episode and the name of his heroine, who was indeed a 'dream-*Vāsavadattā*'; and it would then appear that he invented the remainder of the romance. This is also the opinion of Krishnamachariar (*Introd.*, pp. 48, 50), who suggests, however, that Subandhu may have adapted some old wives' tale.

Author. The author of the *Vāsavadattā* was the only Subandhu to win for himself a name in Sanskrit literature, unless exception be made in favour of Subandhu, son of Gōpāyana or Lōpāyana, who, according to the *Sarodhukramanī* (ed. Macdonell, p. 19, Oxford, 1886), was one of the four authors of *Rig-Veda* 5. 24 (cf. the legend concerning him in *Bṛhadāranyaka*, 7. 84-102, ed. and tr. Macdonell, Cambridge, Mass., 1904). The name, however, occurs with tolerable frequency in Sanskrit (cf. Böhtlingk and Roth, *Sanskrit-Wörterbuch*, 7. 1086, St. Petersburg, 1875), and it would even seem to be found, under the form *Šu-ba-an-di*, or *Šu-ba-an-du*, in one of the Tell-el-Amarna Tablets, dating approximately from the fourteenth or fifteenth century B. C. (Winckler, *Thontafeln von Tell-el-Amarna*, Nos. 224-229, Berlin, 1896).

¹ To this list Krishnamachariar (*Introd.*, p. 57) adds the lost drama *Udayanavṛtta* (cf. Lévi, *Théâtre indien*, 1. 92; 2. 29, Paris, 1890; Schuyler, *Bibliography of the Sanskrit Drama*, p. 90, New York, 1906).

² In May, 1910, the *Svapnavāsavadattā* and nine other dramas of Bhāṭa were discovered near Padmanābhapura by Gaṇapati Śāstri, who later found another manuscript containing, among other plays, a second copy of the *Svapnavāsavadattā*. These dramas were edited, after this introduction was already in type, in the *Triśandran Sanskrit Series*.

Sanskrit References to Subandhu. References in Sanskrit literature and inscriptions to *our* Subandhu (whose date is discussed below, pp. 8-11) are but scanty. By far the most important allusion is contained in the eleventh stanza of Bāṇa's Introduction to his *Harja-carita* (seventh century):

*kavīnām agalad darpa nīhanā vāsavadattayā
śaktyā "va pāṇḍuputrāṅgām galayā karnaḥcarāṁ,*

'verily, the pride of <poets> melted away through the «*Vāsava-dattā* coming to their ears» even as the pride of the <sages> melted away through the Pāṇḍava's «Indra-given spear coming nigh Karna».'¹ Bāṇa is also supposed to allude to the *Vāsava-dattā* when, in the twentieth stanza of his introduction to his *Kādambarī*, he declares his new work to be *īyam atidvayī kathā*, 'this story surpassing the two,' these being, according to the commentator, the *Vāsavadattā* and the *Bṛhatkathā*. About a century later Vākpati, the author of the Prakrit historical poem *Gaṇḍavaha*, wrote (v. 800), in describing himself:

*bhāsamini jalajavrite kantiḍev a jaso rahurā
śobandharē a bandhamini hāriyandā a āṇandē,*

'in Bhāsa—the friend of fire—in the author of the *Raghu* (*vandā*)—that lord of beauty—in Subandhu's work, and in that of Haricandra is his delight.' In Kavirāja's *Rāghavapāṇḍavīya*, which dates from about 1200 A. D., occurs the stanza (1. 41):

*subandhur bāṇabhaṭṭa ca kavirāja itī trayah
vairūṭtimārganipūṣaḥ caturtho vidyāt na vā,*

'Subandhu, Bāṇabhaṭṭa, and Kavirāja—these three be skilful in the path of ambiguity'; a fourth there is not found.' The

¹ This verse is interpolated at the end of the *Vāsavadattā* by the Telegu and Grantha editions, and Krishnamachariar (Introd., pp. 38-39) implies that it may have been written by Subandhu and later have found its way into the *Harja-carita*. His theory is to me untenable. On the use of the sign ८२, see, see p. 17.

² On *vairūṭti* see *Śāhityadarpaṇa*, No. 641; Appayyaśastrya, *Kavyaśikṣasāhitya*, 1. 158-159; *Āśṭyagvāṇī*, ii. 163, pp. 181-182, Benares, 1898; Benichou and Jacobi, in *ZDAIG.* 62. 797-811; 62. 130-139, 580-590, 751-769; 62. 308-312. Subandhu is also mentioned immediately before Bāṇa in the *Sarvasattvaśāhitya* according to Müller, *India, What was it Touch us?*, p. 331, note 3, London, 1882, but I have not been able to find the reference.

VĀSAVADATTĀ

twelfth-century *Śrīkaṇṭhasarita* of Maṅkha contains the stanza (2. 53):

*mēṇṭhā svaradviradādhirbhīṇi vataṃ yātī subandhāu vidhāḥ
kāntī kanta ca bhāravā vighaṭitā bāṇā viśādaspyakā
vāgdevyā viramantu mantuvīdhurā drāḡ dṛṣṭayat cāṣṭat
līṣak kalcana sa prasādayati tāṃ yadvāṇisadvāṇinī,*

'Mēṇṭha having mounted the elephant of the sky [i.e., having died], Subandhu having yielded to the will of destiny, Bhāravi, alas, being at rest, and Bāṇa being broken, let the reason-reft glances of the sorrow-stricken goddess of speech [Sarasvatī] quickly find repose; for any one left that bestirreth himself doth win her, to whose voice she is a goodly dancer.' Two centuries later, Śārṅgadharma, quoting Rājasekhara (cf. above, p. 1), who flourished about 900 A.D., in his *Paddhati* (cf. Aufrecht, 'Ueber die Paddhati von Śārṅgadharma,' in *ZDMG.* 27. 77; *Śārṅgadharapaddhati*, ed. Peterson, 1. No. 188, Bombay, 1888), made the citation:

*bhāṣā rāmilāsāumilā vararuciḥ śrīśāhasāṅkhaḥ kavir
mēṇṭhā bhāravikālīdāsataralāḥ skandhaḥ subandhuḥ ca yāḥ
daṇḍī bāṇadivākarāu gaṇapatiḥ kantaḥ ca ratnākaraḥ
siddhā yasya sarasvatī bhagavati kī tasya sarvā 'pi tē,*

'Bhāṣa, Rāmīla, Sāumīla, Vararuci, the poet Śāhasāṅka, Mēṇṭha, Bhāravi, Kālīdāsa, Tarala, Skandha, and Subandhu, Daṇḍin, Bāṇa, Divākara, Gaṇapati, and the charming Ratnākara,—what are all they to him by whom the exalted Sarasvatī is possessed?' Rājasekhara also refers to Subandhu in the following stanza quoted by Aufrecht (*ZDMG.* 36. 366) from the *Saṁskṛtikarmāmya* (cf. also Peterson and Durgāprasāda, *Snāḥāśitāvalī of Vallabhadeva*, Introd., p. 57, Bombay, 1886; Krishnaamachariar, Introd., p. 41):

*subandhāu bhaktir naḥ ka iha raghukārē na ramatī
dēvīr dākṣīputrē haratī haricandrō 'pi hṛdayam
vituddhaktīḥ śuraḥ prakṛtimadhurā bhāravagīras
tatkā "py antarmādam kam api bhavabhaktir vitanutī,*

'in Subandhu is our delight; who rejoiceth not in the author of the *Raghu*(*vanṣa*)¹? satisfaction delighteth in the son of Dākṣ;² even Haricandra joyeth the heart; of faultless diction is Śūra³; the words of Bhāravi are delightful in theme; Bhavabhūti doth infuse an inward pleasure.' Krishnamachariar also cites an allusion to the author of the *Vasavadattā* in Abhinavabhaṭṭabāpa's *Vīraśāyana-carita* (l. c.):

*pratīkavibhādanabhāṣaḥ kavīśāraṅgahanavīkaraṇamayāraḥ
sahyodayalōkasubandhur jayati śrībhāṭṭabāpavīrajaḥ,*

'victorious is the noble Bhaṭṭabāpa, king of poets, an arrow [or, "a Bāṇa"] for piercing hostile poets; a peacock [or, "a Mayūra"] for wandering through the forest of the trees of poetry; a goodly kinsman [or, "a Subandhu"] for all connoisseurs.' An anonymous citation in the modern anthology *Subhāṣitaratnabhāṇḍāgāra* (ed. Parab, 3 ed., p. 56, Bombay, 1891) runs:

*māghaś cōra mayūra mura's second son (Murāri), Bhāravi in
climax learned, Harṣa, Kālidāsa, and also the poet named
Bhavabhūti, Bhōjarāja, Daṇḍin (hight "the Drum"), Bhallaṭa
weighty with the diadem of fame, Bhaṭṭabāpa, and other renowned
ones, such as Subandhu, here on earth rejoice the universe with
their compositions.'*

'Māgha, Cōra, Mayūra, Mura's second son (Murāri), Bhāravi in climax learned, Harṣa, Kālidāsa, and also the poet named Bhavabhūti, Bhōjarāja, Daṇḍin (hight "the Drum"), Bhallaṭa weighty with the diadem of fame, Bhaṭṭabāpa, and other renowned ones, such as Subandhu, here on earth rejoice the universe with their compositions.'

In the latter part of the sixteenth century, Ballāla, in his *Bhōjaprabandha*, which he set forth as a history of Bhōja, who ruled at Dhārā (the modern Dhār) in the eleventh century, mentioned Subandhu, according to some manuscripts, as one of the thirteen principal members of the host of five hundred *literati* who graced the royal court (cf. Wilson, *Works*, 5, 174, London, 1865; Hall, *Introd.*, p. 7, note 1); but the list varies so extremely in the different manuscripts of the *Bhōjaprabandha*.

¹ Kālidāsa.

² Pīṭha.

³ See Aufrecht, *Catalogus Catalogorum*, 1. 660, Leipzig, 1891.

that little stress can be laid upon it, especially in view of the legendary character of the work as a whole. Finally, mention should also be made, for the sake of completeness, of an apparent allusion to the *Vāsavadattā* in Daṇḍin's *Daśakūmaracarita* (ed. Godabole and Parab, p. 110, lines 11-12, Bombay, 1898): *anurūpabharatyāmininām ca vāsavadattādīnām varṇanena grāhayaḥ 'nūdayam*, 'and make her repent by a description of Vāsavadattā and others who gained suitable husbands.' This clearly refers, however, to the well-known story of Vāsavadattā and Udayana (see above, p. 2); and it is equally impossible that the *vāsavadattām adbhūtiya kṛtā grānthaḥ* mentioned in the *Vārtika* (probably third century B.C.) on Pāṇini, 4. 3. 87, should be connected in any way with Subandhu's romance.

It should also be noted that Narasiṃha Vāldya, one of the glossators of the *Vāsavadattā*, says: *kavir ayaṃ vikramāditya-sabhyah, tasmīn rājāni lokaṇtaraṇi prāpīti tām nibandhaṇi kṛtānām*, 'this poet [Subandhu] was a retainer of Vikramāditya. When this king attained the other world, he [Subandhu] composed this work' (Hall, *Introd.*, p. 6, note). Hall's manuscript D, moreover, which belongs to what I may tentatively call the 'South Indian recension' of the *Vāsavadattā* (see below, p. 38), terms Subandhu 'the son of Vararuci's sister' (*śrīvararucibhāgiṇya*), Vararuci himself being, as is well known, one of the 'nine gems' of Vikramāditya's court, flourishing at least later than the fifth century (Bloch, *Vararuci und Hemacandra*, p. 13, Göttersloh, 1893; cf. Macdonell, *History of Sanskrit Literature*, p. 324, London, 1900). Hall denies that Subandhu was Vararuci's nephew (*Introd.*, pp. 6-7), but it is possible that the tradition contains a larger element of truth than is often supposed (cf. Wilson, *Works*, 5. 177, London, 1865). It is, at all events, echoed by the *Bhājagrabandha*,—whatever be the value assigned to such testimony—which associates Subandhu and Vararuci in the passage already referred to.

Inscriptions of India mention Subandhu only once to my knowledge. This single instance is a Canarese record of 1168 A.D., found at Balagāmi (Rice, *Mysore Inscriptions*, p. 111,

Bangalore, 1879), which contains the words: 'In *śabda* a Pāṇini paṇḍita, in *nīti* Bhūṣaṇācārya, in *nāṭya* and other *bharata śāstras* Bharatamuni, in *śloka* Subandhu, in *siddhānta* Lakulīśvara, at the feet of Śiva a Skanda adorning the world, thus is Vāma Śaktiyati truly described.' The only additional information thus gained is that by the twelfth century his fame had spread to southern India.

Subandhu's Allusions to Sanskrit Literature. If Subandhu is thus recognised but sparingly and indefinitely in the literature and epigraphy of his native land, he is himself most generous in alluding to the productions of other authors. The majority of his references, however, cast little light upon his date, for no real conclusions can be drawn from his mention of the *Brhatsaṃhitā* (ed. Hall, pp. 110, 147), the *Kāmasūtra* (ed. Hall, p. 89), the *Chandovicīti* section of the *Bhāratiyanāṭyasastra* (ed. Hall, pp. 94, note, 119, 235), the *Mahābhārata* and *Hartvaṃśa* (ed. Hall, pp. 21, 27, 93, 234, 254; on Subandhu's indebtedness to the *Mahābhārata* see Cartellieri, 'Das Mahābhārata bei Subandhu und Bāṇa,' in *WZKM.* 13. 57-74), the *Rāmāyaṇa* (ed. Hall, p. 234), the *Upaniṣads* (ed. Hall, p. 235), and the *Mīmāṃsā* and *Nyāya* philosophies (ed. Hall, pp. 93, 235, 297), any more than we can derive any definite conclusions from his general and hostile mention of the Buddhists (ed. Hall, pp. 144, 179, 235, 255, 297 *bis*) and Jains (ed. Hall, pp. 93, 187, 297; cf. on these allusions to the Buddhists and the Jains Telang, 'Subandhu and Kumāṛila,' in *JRASB.* 18. 150-159).¹

It has been held, on the basis of Śivarāma's commentary, that the words *bauddhasaṃgatim ivā 'laṃkārahbhūṣitam*, 'decked with adornments' as an assembly of Buddhists is decked with the *Alaṃkāraś*' (ed. Hall, p. 235), refer to the *Bauddhasaṃgatyalāṃkāra* of Dharmakīrti (cf., in general, on Dharmakīrti, Pathak, 'Dharmakīrti and Śāntakarācārya,' in *JRASB.* 18. 88-96, and

¹ Reference should also be made, in this connexion, to the allusions collected in Krishnamachariar's Introduction, received after these lines were written, to other Sanskrit literature, especially the *Mahābhārata* and *Rāmāyaṇa*, as well as to religion and philosophy (pp. 22-24, 27-28).

the criticism of Telang, *ib.* 18, 148-150). Since, however, Dharmakīrti is described by I-Tsing, who travelled in India in 671-695 A.D., as among those 'of late years' (*Record of the Buddhist Religion*, tr. Takakusū, p. 181, cf. p. lviii, Oxford, 1896); and since Tāranātha (*Geschichte des Buddhismus in Indien*, tr. Schiefner, pp. 184-185, St. Petersburg, 1869) makes him a contemporary of the Tibetan king, Srong-btsan-sgam-po, who died about 650 A.D. (Duff, *Chronology of India*, p. 53, Westminster, 1899), Lévi ('La Date de Candragomin,' in *Bulletin de l'École d'Extrême-Orient*, 1903, p. 18; cf. Kern, *Manual of Indian Buddhism*, p. 150, note 11, Strassburg, 1895) is doubtless right in denying that Subandhu makes any allusion to Dharmakīrti's activity (for an opposing view see Krishnamachariar, *Introd.*, p. 32).

This leaves but a single literary allusion in the *Vāsavadattā* which can in any way be construed as casting light on the date of the romance. The reference in question is *nyāyasthitim iv 'dṛṣṭakaraṇavarāṇāṃ*, 'revealing her beauty' as the permanence of the Nyāya system has its form from Uddyōtakara' (ed. Hall, p. 135). Since we know that Uddyōtakara wrote his *Nyāya-vārttika* to refute the heterodox (i.e., Buddhist) views of Dignāga, who flourished between 520 and 600 A.D. (Kern, *op. cit.* p. 139; Müller, *Six Systems of Indian Philosophy*, p. 477, London, 1899), it is obvious that Uddyōtakara, to whom Subandhu so unmistakably refers, can not have lived before the latter part of the sixth century. It is, therefore, certain that the *Vāsavadattā* can not be prior to the late sixth century of our era.

The Date of Subandhu. There is but one allusion in Subandhu's romance itself which can be interpreted as referring to a historical event. This is the tenth introductory stanza:

sā rasavatāḥ vibhātā navakā vilasanti carati nō haṃ haḥ¹
saras' va kīrtiḥīṣaṃ galavati bhuvī vikramādityā,

'moisture' is destroyed, 'cranes sport not', 'the heron fares not forth'; yea, 'eloquence' is destroyed, 'new-comers make

¹ The theory of Maxmüller (*JRAS.* 1907, pp. 406-408), that the *haṃ haḥ* of this stanza involves an allusion to a Kākka dynasty, must be regarded as not proven.

disport», «who devours not whom?»—for Vikramāditya, like a lake, hath passed away on earth.' This has been taken, particularly by Hall (Introd., p. 6), to imply that Subandhu 'lived long posterior to the great Vikramāditya of Ujjayini.' Although some deny that this monarch, about whom cluster so many legends, ever existed (see, for example, Macdonell, *History of Sanskrit Literature*, pp. 323-324, London, 1900), such a view can scarcely be supported, and there is good reason to believe him to be identical with Candragupta II, who reigned from about 374 to 413 (Smith, *Early History of India from 600 B.C. to the Muhammadan Conquest*, 2 ed., pp. 275-283, Oxford, 1908). It would be most tempting, so far as the special problems of the *Vāsevadattā* are concerned, could one accept the view, argued with great learning by Hoernle ('Some Problems of Ancient Indian History,' in *FRAS.* 1903, pp. 545-570, and 'The Identity of Yaśodharman and Vikramāditya, and some Corollaries,' *ib.* 1909, pp. 89-144; against this Fleet, 'Dr. Hoernle's Article on Some Problems of Ancient Indian History,' *ib.* 1904, pp. 164-166, and Smith, 'The Indian Kings named Śīlāditya, and the Kingdom of Mo-la-p'o,' in *ZDMG.* 58. 787-796), that Yaśodharman (on whom see also Smith, *op. cit.* pp. 301-302), whom he identifies with the great Vikramāditya, 'founded his Mālava empire about 533 A.D., and reigned up to about 583 A.D.' Hoernle accordingly dates Subandhu in the second half of the sixth century, and holds that the *Vāsevadattā* was written before 606-612, the latter year being that of Harṣa's coronation. Attractive as is this hypothesis, I am compelled to admit that it can scarcely be used to determine the date of Subandhu, the whole evidence of Indian history being against it.

The period following the death of Vikramāditya is described in the stanza quoted above as one of degeneration, and there may be a covert allusion to the same (or a similar) evil state of affairs in the phrase *navanurpaticittaurttibhīr iva kulyāpamānakāriṇibhīr*, 'as the disposition of new monarchs causes dishonour to the honourable' (ed. Hall, p. 220). Hoernle, holding that Vikramāditya's successor was his son Śīlāditya, who was dethroned

by his enemies (probably about 593 A.D.), being 'replaced in the kingdom of his father' (probably before 604 A.D.) only by the aid of the Hun, Pravarasēna II of Kashmir (*Rājatarāṅgi* 3, 330), has evolved a most ingenious theory which I was long inclined to adopt. Śīlāditya is, on this hypothesis, described as not only unfortunate, but cruel, as evidenced by his execution of the Māukharī Grahavarman, king of Kanauj, and the brutal fettering and imprisonment of the dead monarch's young wife, Rājyasrī (*Harṣacarita*, tr. Cowell and Thomas, p. 173, London, 1897); and as unpatriotic, this being shown by his acceptance of assistance from non-Aryan Huns. Despite his restoration by Pravarasēna, the reign of Śīlāditya, who, Hoernle maintains, succeeded his father, Vikramāditya, about 583 A.D., came to a disastrous end in 606 (or 605), when he was utterly defeated by Rājyavardhana II, the brother of the famous Harṣavardhana who is the hero of the *Harṣacarita*. Harṣavardhana himself succeeded to the throne of Thāpēsar in 606, when Rājyavardhana was treacherously slain by the Gāuḍa king, Śaśāṅka, and reigned until 648 (on Harṣavardhana, in general, cf. Ettinghausen, *Harṣa Vardhana, emperor et poète de l'Inde septentrionale*, Paris, 1906).

While holding this theory, I gave to it the pleasing embellishment of an hypothesis, without real basis, that the dynasties to which Vikramāditya and Harṣavardhana belonged were rivals, and that Bāṇa was the faithful eulogist of Harṣavardhana exactly as Subandhu was loyal to Vikramāditya. Since, moreover, Bāṇa's monarch had been victorious over the degenerate son of Subandhu's royal patron, I deemed that Bāṇa had deliberately set out to surpass Subandhu, so that Harṣavardhana's court might excel Vikramāditya's in literature as well as in arms. Thus, there would have been a deeper motive for Bāṇa to write the *Harṣacarita* than the mere incentive of literary emulation which is generally ascribed to him.

History does not sustain this elaborate figment, which I have recorded mainly to keep others from possible pursuit of a false clue. Not only was Vikramāditya not identical with Yaśodharman,

as already noted, but Śīlāditya was the very reverse of a cruel monarch (Smith, *Early History of India from 600 B.C. to the Muhammadan Conquest*, 2 ed., p. 306, Oxford, 1908). If one were to stress the theory of rivalry both in letters and in war, one might suppose that Subandhu was a courtier either of Śaśāṅka of Gāṇḍa or of Dēvagupta of Eastern Mālava (cf. Ettinghausen, *op. cit.* pp. 36-38, 148), both of whom were ignoble in character. But of this there is not the slightest evidence; and even if the name of the father of either of them was Vikramāditya (a most improbable hypothesis), that would give little point to Subandhu's stanza, which plainly alludes to the famous Vikramāditya, and is, therefore, only a conventional harking back to happy times long past. In determining the date of the *Vāsavadattā* I am forced to consider the lines under discussion as utterly valueless.

While the sole known basis for assigning a *terminus a quo* to the composition of Subandhu's romance is, as we have seen, the allusion to Uddyōtakara, who probably flourished in the latter half of the sixth century, the *terminus ad quem* is almost certainly the date of Bāṇa's *Harṣacarita*. This romance, which was left unfinished by its author, ends abruptly with the rescue of Rājyaśrī, the sister of Harṣavardhana and widow of Graha-varman (i.e. 607, or 606), though Harṣa had reigned several years when Bāṇa wrote (*Harṣacarita*, tr. Cowell and Thomas, pp. 75-76, London, 1897). The precise date of composition of Bāṇa's second romance, the *Kādambarī*, is unknown; but, as Bāṇa died before completing it (*Kādambarī*, tr. Ridding, p. 182, London, 1896), it must have been written considerably after the *Harṣacarita*. It may also be regarded as certain that Subandhu lived later, probably by at least a century (cf. p. 12), than Daṇḍin, the author of the picturesque *Daṭakumāracarita* (Weber, *Indische Schriftsteller*, I. 311-315, 353, 372, Berlin, 1868; *Daṭakumāracarita*, tr. Meyer, pp. 120-127, Leipzig, 1902; Collins, *The Geographical Data of the Raghuvamśa and Daṭakumāracarita*, p. 46, Leipzig, 1907, places Daṇḍin's literary activity before 585 A.D.).

The Place of Composition of the *Vāsavadattā*. The question next arises as to the place of composition of the *Vāsavadattā*.

Here the answer must be still more vague.¹ It is obviously impossible that the romance was written at the court of Bhōja, as some manuscripts of the *Bhōjaprabandha* would imply, for that ruler did not reign at Dhārā until the eleventh century; nor does there seem to have been any Bhōja reigning in the latter part of the sixth century at whose court Subandhu might have been, thus being confusedly located by Ballāla in the train of the famous Bhōja of Dhārā. One might, indeed, by reckless theorising, allege that Subandhu, thus being placed at Dhārā in Mālava, had actually been a courtier either of Dēvagupta of Eastern Mālava or of Śīlāditya of Mo-la-p'o (Western Mālava); but the real reason for this wild statement by the author of the *Bhōjaprabandha* (or, more probably, by one of his interpolators) was obviously the identification, occasionally made by Sanskrit authors (cf. Weber, *Akademische Vorlesungen über indische Literaturgeschichte*, 2 ed., pp. 218-219, Berlin, 1876; Rajendralala Mitra, 'Bhoja Rāja of Dhār and his Homonyms,' in *JASBe.* 32. 93), of Bhōja and Vikramāditya, an equation too absurd to require refutation.

To sum up the discussion, we can say with reasonable certainty only that the *Vāsavadattā* was written by Subandhu at a place unknown, probably between 550 and somewhat after 606 A.D., the *terminus a quo* being the circumstance that Uddyōtakara cannot have flourished until at least the middle of the sixth century, and the *terminus ad quem* by the date of composition of the *Harṣacarita*, early in the seventh century.²

¹ Absolutely no clue is given by the purely conventional geography of the romance, on which see Weber, *Indische Strafen*, 1. 585, Berlin, 1864.

² Krishnamachariar devotes a long section of his Introduction (pp. 30-48) to a discussion of Subandhu's date, which he places after Bhaṣa and before Viśaṇa, the author of the *Kātyāyanakāraṇḍī*, whom tradition makes a minister of Jayasīdha of Kanauj (379-413; cf. Duff, *Chronology of India*, pp. 68, 70-71, Westminster, 1899). He rightly argues that the various references in Sanskrit authors to Subandhu and Bhaṣa allow of no conclusion as to the priority of the *Vāsavadattā*; but some of his hypotheses, as that Subandhu's dislike of Buddhism proves him to be later than Bhaṣa (p. 45), as well as his general implication that the difference between the two writers is due to degeneration of style (cf. pp. 14-18), are, in my judgment, certainly untenable; nor does he touch with sufficient depth upon what evidence may be drawn from Indian history.

Data Concerning Subandhu's Life. Our knowledge of Subandhu is most meagre. In the thirteenth stanza of his Introduction to the *Vāsavadattā* he terms himself *ajantābhabandhu*, which Hall (Introd., p. 24), following the commentator, Śivarāma, renders 'an intimate of none but the virtuous,' although the word should rather be translated 'Sujana's only brother.'¹ The tradition that Subandhu was the nephew of the Prakrit grammarian, Vararuci, has already been mentioned (see above, p. 6), though with disapproval; and there seems also to have been a legend that he was, by birth, a Kashmirian Brāhman (Weber, *Indische Streifen*, I. 371, Berlin, 1868, quoting Cunningham, in *JASBe.* 17. 98-99).²

Subandhu is not known to have written anything besides the *Vāsavadattā*. Citations are made from him in the *Śārngadharaṣaṣṭhi*, *Subhāṣitāvalī*, *Paṇḍaravālī*, and *Sūktikarṇāmrta* (Aufrecht, *Catalogus Catalogorum*, I. 726, Leipzig, 1891); but the quotations in the first two anthologies, which alone are thus far edited [by Peterson (Bombay, 1888) and by Peterson and Durgāprasāda (Bombay, 1886), respectively], are drawn exclusively from the *Vāsavadattā*. Hall (Introd., p. 48, note), it is true, found in the still unedited *Paṇḍaravālī* of Vēṇidatta, compiled about the reign of Shāh Jahān (early 17th century), the following distich then supposed to have been written by Subandhu:

*akṣanāḍāpavṛttijñā kulāsanaparigrhā
brāhmaṇaḥ "va dūrvartā saṃsād vandantiyā saṃtāhāḥ,*

'an assembly of scoundrels, knowing how to live by disparaging speeches, accepting evil teachings, and wicked to the just, should be honoured even as an assembly of Brāhmanas knowing

¹ Cartellieri, 'Das Mahābhārata bei Subandhu und Nāga,' in *WZKM.* 13. 72, translates the stanza thus: 'Durch eine Gnadengabe, die Sarasvatī ihm verliehen, hat Subandhu — d.h. der viele Freunde hat — dieses Buch gemacht; obwohl Subandhu — d.h. der hundert Freunde hat — hat er doch nur den Einen zum einzigen Freund; eine wahre Schatzkammer ist er in der Kunst, Silbe für Silbe doppeldeutige Dichtungen zu verfassen.' On Sujana as a proper name see Aufrecht, op. cit. p. 749, Leipzig, 1902.

² It is interesting to note, in this connexion, that Krishnamachariar holds that Subandhu was a Vaiṣṇavite and an adherent of the Mīmāṃsā philosophy (Introd., pp. 28, 28).

the end of their rosaries), accepting «seats of *kula-grass*», and «girt with their girdles». The distich was not, however, written by Subandhu, but by Trivikrama Bhaṭṭa, the author of the *Damayantīkathā*, or *Nalacampā* (I. 7; cf. Böhtlingk, *Indische Sprüche*, 2 ed., No. 52, St. Petersburg, 1870-1873), who flourished about 915 A.D. (Duff, *Chronology of India*, p. 85, Westminster, 1899).¹

The Vāsavadattā a Kathā. The *Vāsavadattā* is expressly stated by many manuscripts (cf. Hall's ed., p. 300, note 7, and Śivarāma *ad loc.*) to be an *ākhyāyikā*, or 'tale,' this being very possibly influenced by the reference to some work entitled, from the name of its heroine, *vāsavadattāākhyāyikā* in the *Vārttika* on Pāṇini 4. 3. 87 (cf. also the *Vārttika* on 4. 2. 60, and see Kṛishnamachariar, *Introd.*, pp. 36-37). The *ākhyāyikā*, according to Sanskrit rhetoricians (cf. Regnaud, *Rhetorique sanskrite*, pp. 76-77, Paris, 1884), is a division of *gadya*, or poetical prose; and the classical example is the *Harjacarita* of Bāṇa, who himself seems to intimate that the *Vāsavadattā* likewise belongs to this category by using the term *ākhyāyikāṭārā*, 'authors of *ākhyāyikās*,' immediately before his allusion to Subandhu's romance, in the tenth stanza of his introduction to the *Harjacarita*. The classic description of the *ākhyāyikā* is given in the following passage of the *Sāhityadarpaṇa* (ed. Roer, No. 568, Calcutta, 1851):

*ākhyāyikā kathāvat syāt kavē vamtādīkīrtanam
 aṣṭam anyakaulāṇam ca vṛttam gadyam kvacit kvacit
 kathāṇṣṭānām vyavacchāda āhuṣa iti bodhyat
 āryavaktrāparavaktrāṇām chandasā yēna kīnāsit
 anyopadīśitā "śāśanamukhī bhāvayarthashcaṇam,*

'the *ākhyāyikā* should be as the *kathā*. (There should be) in it an account of the lineage of the poet and of other poets; poetry

¹ Kṛishnamachariar (*Introd.*, pp. 39-40) calls attention to a number of passages in the *Nalacampā* (ed. Bombay, 1885; new ed., 1905) in which he holds that Trivikrama Bhaṭṭa imitated Subandhu. He likewise notes parallels between the *Vāsavadattā* and the *Śaundaryarāgini* of Harikandra (p. 52), who wrote after 897 A.D. (p. 44), *Śūpīṇandha* (p. 58), *Rādhayya* (p. 64), *Nṛpaśatā* (p. 54), *Vikramāditya* (pp. 62, 64), and *Aśvattāmādhava* (pp. 61-62), as well as the *Harjacarita* (pp. 53-57), and *Kādambarī* (pp. 52, 53, 55, 57, 62).

in some places (and) prose in others (should be employed); divisions, called "sighs," are used for the divisions of the story; at the beginning of the "sighs" (there should be) an intimation of the theme, under the guise of something else, by any metre whatsoever of the *āryā*, *vāktra*, or *apavāktra* (classes).'

The *kathā*, or 'story,' best represented by Bāṇa's *Kādambarī*, is described by the *Sāhityadarpaṇa* (No. 567) as follows:

*kathāyāṇi sarasāṇi vastu paḍyāir eva vinirmitam
kucid atra bhaved āryā kvacid vaktṛāpavaktṛakṣ
addu paḍyāir namaskāraḥ khalādār vṛttakṛtauṇam,*

'in the *kathā* a theme with poetic sentiments is represented even with poetry; in it there should be the *āryā* metre in some places, (and) the *vāktra* and *apavāktra* metres in other places; at the beginning (there should be) homage in verse (to a divinity, also) a description of the character of knaves and the like.' The older, and in my judgment the better, definition of this type of Sanskrit literature, however, is given by Daṇḍin, the author of the picturesque *Daṭakumāracarita*, who says (*Kāvyaḍarṇa* 1. 23-25, 28):

*apādaḥ padasantiānāṁ gadyam ākhyāyikā kathā
tā laṅga prabhēdān dvau tasyā ākhyāyikā kila
nāyakaṇḍī "va vācya" nāyakaṇḍī 'tasya vā
svagundaviskriyā dōṣa nā 'tra bhūtarthakāmsināḥ
api tv aniyamā dṛṣṭas tatṛā 'py anyāir udāharāt
anyā vaktṛā svayaṁ vā "ti kīdyā vā bhāḍalakṣaṇam*

*tat kathāākhyāyikā "ty ekā jātiḥ saṁjñādvayābhīkā
atrāi "vā 'ntarbhavīyanti kīpāi cā "ākhyānāḥ tasya,*

'prose is a series of words without strophes; its two classes are the *ākhyāyikā* (and) the *kathā*. Now, the *ākhyāyikā* should be spoken by the hero, the other (the *kathā*) by the hero or another. A revelation of one's own personality, if he narrates facts, is no fault here. Nevertheless, the lack of fixed distinction is seen from the story being told by others even there (in the *ākhyāyikā*). Whether another (is) the speaker, or one's self, is a sorry standard

of discrimination..... Therefore the *kathā* (and) *ākhyāyikā* are one category marked with a double name; and here, too, will be comprised the other categories of stories.'¹

In support of this statement of Daṇḍin, it may be noted that the *Vāsavadattā*, though termed, as we have seen, an *ākhyāyikā* lacks the necessary divisions into 'sighs'; in its opening stanzas it (like a *kathā*) describes 'the character of knaves and the like' (introductory stanzas 6-9); and it contains a long episode spoken by another than the hero—the conversation of the *mañña* with his mate concerning the heroine of the story. The manifest resemblance of the *Vāsavadattā* to the *Kādambarī*, which is considered to be a *kathā*, together with its unlikeness to the *Harṣacarita*, whose technique it should share, were it really an *ākhyāyikā*, also serves to confirm the views of Daṇḍin rather than those of the *Sāhityadarpaṇa*. One need have little hesitation, therefore, in regarding the *Vāsavadattā* as technically a *kathā*.²

The 'Style' and Rhetorical Embellishments of the *Vāsavadattā*. The *ritā*, or 'style,' of the *Vāsavadattā* is the *Gāuḍī*, which the *Sāhityadarpaṇa* (No. 627) defines as follows (cf., in general, Regnaud, *Rhétorique saussure*, pp. 253-255, Paris, 1884):

*ḍjaḥprakāśakāir varṇāir bandha āḍambaraḥ pīṇaḥ
samāsabalulā gāuḍī,*

'the *Gāuḍī*, moreover, is a resonant arrangement (of words) with sounds expressing strength, (and) abounds in compounds.' Vāmana, in his *Kāvyaalankāraṭī* (1. 2, 12), describes this 'style' as 'consisting of strength (*ḍja*) and grace (*kāntī*),' while avoiding 'sweetness' (*mādhurya*) and 'softness' (*sūkumārya*). According to the *Kāvyaḍarśa* (1. 44a, 46a, 54a, 92a), moreover, the *Gāuḍī* especially affects alliteration, etymologising, and hyperbole.' When it is added that, as the *Kāvyaḍarśa* (1. 14-29) also

¹ It may be mentioned in passing that Anandavardhana's *Dhvanyāluṅkāra*, 2. 8 (H. Jacob, in *EDMG.* 66. 189), states that compound words are longer in the *ākhyāyikā* than in the *kathā*.

² I am glad to note that my conclusion in this respect is confirmed by Kṛṣṇanmachārī (Introd., pp. 8-9).

³ Kṛṣṇanmachārī (Introd., pp. 18-29) notes the prevalence in the *Vāsavadattā*

states, an *ākhyāyikā*, *kathā*, or other form of narrative should, like poetry in general, include descriptions of battles, cities, oceans, mountains, seasons, sunrise, moonrise, and the like (each and all of which may be exemplified from the *Vāsavadattā*), we see at once how closely Subandhu was restricted in the composition of his romance, and how faithfully and minutely he discharged his self-imposed task.

The slender thread of narrative in the *Vāsavadattā* is embellished with many forms of literary adornment, which, indeed, constitute by far the major portion of the work. First and foremost among these embellishments stands the *ślīṣa*, or 'paronomasia,' and with good reason Subandhu declares himself to be 'a repository of cunning skill in arranging a series of paronomasias in every syllable' (*pratyaṅśaraślīṣamayaḥ prabandhaḥ viṇyāśaśāstrīdagdhyānidhir*, introductory stanza 13). The *ślīṣa* is well defined by Dapḍin, in his *Kāvyaḍarśa* (2. 363; cf. Regnaud, *Rhetorique sanskritte*, pp. 227-229, Paris, 1884; *Sāhityadarpaṇa*, No. 705; *Kāvyaḥ prakāśa*, tr. Jhā, pp. 188-197, 217-218, Benares, 1898; *Kuvalayanandakārikā*, 1. 62), as follows:

ślīṣaḥ sarvaśca puṣṭāti prāyo vakraṅktiṣa śrīyaṃ

bhinnam dvidhā svabhāvāt kīr vakraṅktiṣi c' 'ti uśmāyam

'the paronomasia generally enhances the beauty in all equivocations; the phraseology (is) divided in two parts: the natural meaning and the equivocal meaning.' Examples of the *ślīṣa*, usually intimated in the *Vāsavadattā* by *iva*, 'as' (and indicated in this translation by <> or, when double and triple, by <<>, <<<>), abound in Subandhu's romance. As a single specimen may be cited *vānarastindm iva ngṛtvāṅgadōpaśobhītam*, 'adorned with a

of *śāhityāraṇya*, or style of long compounds and words containing alliteration (Regnaud, *Rhetorique sanskritte*, p. 76, Paris, 1884), and of the *vyāhi śroṭhaṣṭi*, or 'violent manner' of scenes of awe and conflict (Lévi, *Théâtre indien*, 1. 92-93, Paris, 1890). The 'manner' is also sometimes *madhyamasthīti* (according to Vidyānātha, the author of the *Pratīparudrāpāṭhaśāstra* [cf. Regnaud, *op. cit.*, pp. 277-278], quoted by Kṛṣṇanācārya, *myśānti* 'by analprasthābandhā madhyamasthīti, 'not conjoined with excessive dignity in a gentle theme'), and the style is mostly *śāhityāraṇya* (according to Vidyānātha, *śāhityāraṇya* *tyāśa* *śāhityāraṇya*, 'the rising of hidden favour', although sometimes *śāhityāraṇya* (for which no definition is given).

beautiful throat (*sugrīva*) and with armlets (*aṅgada*) as the army of monkeys was adorned by (Sugrīva and Aṅgada)' (ed. Hall, pp. 63-64).²

The figure next in frequency to the *śleṣa* in the *Vāsavadattā* is the *virōdha*, or 'antithesis,' where the superficial meaning is self-contradictory, while the paronomasiac reading renders the phrase consistent, and even intensifies it. This rhetorical embellishment is defined as follows in the *Kāvyaḍarśa* (2. 333; cf. *Sahityadarpaṇa*, No. 718; *Kāvya-prakāśa*, tr. Jhā, pp. 233-235, Benares, 1898; *Kuvalayānandakārikā*, 1. 74):

*viruddhānāṃ padārthānāṃ yatra saṃsargadarśanam
vīṭṭadartanīyāni "va sa virōdhah smṛtā yathā,*

'when there is an apparent union of antithetical objects simply to show the distinction (between them), it is called *virōdha*.' The conventional sign of the *virōdha* in the *Vāsavadattā* is *api*, as *iva* is indicative of the *śleṣa*. As an example of the countless instances of the *virōdha* in Subandhu's romance, mention may be made of *agrahaṇā 'pi kāvyajīvanjñāna*, 'which has no planets (*a-graha*) yet knows «Venus (*kāvya*=Śukra=the planet Venus) and Jupiter (*jīva*=Bṛhaspati=the planet Jupiter)», for it is free from theft (*a-graha*) and knows «the essence (*jīva*) of poetry (*kāvya*)»' (ed. Hall, pp. 113-114).

Besides these two rhetorical devices, Śivarāma, in his commentary on the *Vāsavadattā*, enumerates a long series of *alaṃkāras*, or 'adornments,' which will now briefly be considered.

The *parivāṅkhyā*, or 'special mention,' usually combined with the *śleṣa* in the *Vāsavadattā*, is an affirmative statement with the implied negation of the paronomasiac meaning of the phrase, and is thus defined by the *Sahityadarpaṇa* (No. 735; cf. *Kāvya-prakāśa*, tr. Jhā, pp. 245-246, Benares, 1898; *Kuvalayānandakārikā*, 1. 112):

² On Subandhu's fondness for paronomasia see, further, Kriahnumachariar, *Introd.*, pp. 18-20, who also calls attention to repetitions of paronomasia on the same word (p. 27) as well as to the frequent repetition of the same phrase in the romance (pp. 25-26).

*pramād apramāde vā "pi kathitād vastvina bhavet
tādyanyavyapākaś cā chābda ārttho 'thavā tadā
parisañkhyā,*

'If there is either an expressed or implied exclusion, whether with or without an interrogation, of a thing similar to (but) other than the object mentioned, then it is a *parisañkhyā*.' An example from the *Vāsavadattā* is *nītrōpāṣṭanam munīnām*, 'roots (*nītra*) were plucked out only in the case of «wormwood-trees (*munīnām*)» (for «ascetics (*munīnām*)» did not pluck out their *teyes* (*nītra*))' (ed. Hall, p. 19).

The *mālādīpaka*, or 'garland elucidator' ('verkettete Klimax,' according to Böhtlingk, *Sanskrit-Wörterbuch in kürzerer Fassung*, a v., St. Petersburg, 1879-1889), is a rhetorical repetition of words in a sequence so as to heighten the effect, and is thus defined by the *Kāvya-darśa* (2. 108; cf. *Kāvya-prakāśa*, tr. Jhā, p. 226, Benares, 1898; *Kuvalayanandakārikā*, 1. 105):

*pāruapāruvyapāhāṣṭ
vākyamālā prayuktā "tī tan mālādīpakam matam,*

'a conjoined series of words, each of which refers to the one preceding, is considered a *mālādīpaka*.' As an example may be cited *bhujadandēna kōdandam kōdandēna śarāḥ śarāir aritīras*, 'by his staff-like arm the bow, by the bow the arrows, by the arrows his foeman's head' (ed. Hall, p. 41).

The *uprēkṣā*, or 'poetic fancy,' usually indicated, like the *llāṣa*, by *iva*, 'as,' in the *Vāsavadattā*, and one of Subandhu's favourite rhetorical devices, is thus concisely defined by the *Sahitya-darpana* (No. 686; cf. *Kāvya-darśa*, 2. 221; *Kāvya-prakāśa*, tr. Jhā, p. 211, Benares, 1898; *Kuvalayanandakārikā*, 1. 30):

bhaviṣṭ sambhāvanā "iprēkṣā prakṛtasya parātmanā,

'poetic fancy would be the imagining of an object under the character of something else.' Examples of this figure abound in the *Vāsavadattā*, as in the following description of the moon: *dadhidhavalē kalakāp-nyakagrīvaṇḍa iva nīlāyamanāphāna-prāṇa iva mēnakūṇakhamrjānāvilāṭakala iva*, 'while he was white, as it were, with the curds which constitute a morsel of food

for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone for the polishing of Mānakā's nails' (ed. Hall, p. 44).¹

The *yamaka*, 'repetition' or 'chiming,' is the repeating of words or parts of words of similar sound but divergent meaning, which the *Kāvya-darśa* (I. 61; cf. 3. 1-37; *Sāhitya-darpaṇa*, No. 640; *Kāvya-prakāśa*, tr. Jhā, pp. 185-188, Benares, 1898; *Kuvalaya-nandakārikā*, 4. 6) describes as

āvṛttiṃ varṇasaighātāgōcarāṇaṃ yamakam viduḥ,

'a repetition consisting of a combination of sounds they know as *yamaka*.' This is illustrated by the following passage from the *Vāsavadattā*: *āndōṣitakusumakṣarāḥ kṣīrāṇḍumūṣi ranitamadhu-ramaṇīnāṃ ramaṇīnāṃ vikacakṣumudākaraḥ mudākaraḥ*, '(when there blew a wind that) rocked the filaments of the flowers and removed their pollen from the hair of damsels wearing delight-somely tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure' (ed. Hall, pp. 52-53).

The *prāuḍhāktī*, or 'pomposity,' is thus defined by the *Kuvalaya-nandakārikā* (1. 124):

prāuḍhāktir ukta 'rthāhētās tadāhētutva-prakāśpanam,

'in the absence of a cause for a thing, the invention of a cause for it is called *prāuḍhāktī*.' It is exemplified in the *Vāsavadattā* by the passage describing the heroine's lip as *mukha-candra-sannihitasandhyā-rāgēyaḥ dantamayirakṣāsindhramudrānukāriṇaḥ*, 'which had the glow of eventide in close proximity to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth' (ed. Hall, p. 58).

The *rūpakāśīdayāktī*, or 'hyperbolic metaphor,' is merely an exaggerated form of the preceding *alambhāra*. It is thus defined in the *Kuvalaya-nandakārikā* (1. 34):

rūpakāśīdayāktīḥ syāt nigrīyādhyavasānataḥ,

'identification so that (the object identified) should be swallowed

¹ On the simile in the *Vāsavadattā* see also the examples collected by Krishnamachariar, *Introd.*, pp. 20-21.

up (and thus completely disappear) would be *rāpakātilayōkti* ; and as an example may be cited, from the description of Vāsavadattā just quoted, the passage *vildantūdivarabhramarapañtibhyāṃ mukhamadanamandiratōraṇābhhyāṃ rāgasāgaravilābh-yāṃ yāmananartakalāsikābhhyāṃ bhṛṅgalatābhhyāṃ virāṣimāṇāṃ*, 'adorned with delicate brows which were clusters of bees about her blue-lotus eyes ; portals of her face that formed the abode of Love ; the shores of Passion's sea ; wantoning in youthful dancing' (ed. Hall, p. 61).

The *akramātilayōkti*, or 'fused hyperbole,' is closely akin to the preceding rhetorical figure, of which it is merely an intensification. It receives the following definition in the *Kuvalāya-nandakārikā* (I. 39) :

akramātilayōktīḥ syāt sahatve kārakāryayoh,

'*akramātilayōkti* would be in the unity of cause and effect.' Śivarāma cites but one instance of the figure in the *Vāsavadattā*, this being *samaṃ dvīyāṃ dhanuṣāṃ ca jivākrṣṭīṃ yodhāi cakruḥ*, 'the warriors drew at once the <lives (<i>jīva>)> of their foes and the <strings (<i>jivā>)> of their bows' (ed. Hall, p. 195).

Two other forms of hyperbole are mentioned by Śivarāma as occurring in Subandhu's romance. The first of these is *bhēdaka-tīlayōkti*, or 'hyperbole of differentiation.' It is defined as follows in the *Kuvalāyanandakārikā* (I. 36) :

bhēdakatīlayōktis tu lasyāi "vā"nyatuvavṛṇanam,

'*bhēdakatīlayōkti* is the description of that (which is the subject under discussion) by means of differentiation,' and it is exemplified in the *Vāsavadattā* by *pṛthur api gōtrasamutāraṇavistāri-tābhūmaṇḍalāḥ*, 'Pṛthu levelled the earth by banishing the mountains' (but Cintāmaṇi <covered the earth by sending forth his offspring>)' (ed. Hall, p. 22).

The remaining form of hyperbole in the *Vāsavadattā* is *sambandhātīlayōkti*, or 'hyperbole of connexion,' which is thus defined in the *Kuvalāyanandakārikā* (I. 37) :

sambandhātīlayōktīḥ syād anyēḥ jīgākālpanam,

'*sambandhātīlayōkti* would be the invention of connexion when

connexion is absent,' as when Subandhu describes trees as being *anūrukarakalābhigātāparavataṭaviratkaturagagrāsaviṣamitapaḥlavatī*, 'with shoots made uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands of Anūru' (ed. Hall, p. 120).

The *ratnāvālī*, or 'jewel necklace,' is defined as follows in the *Kuvalayanandakārikā* (1. 139):

kramikāprakṛtīrthānām nyāsam ratnāvalīm viduḥ,

'an arrangement of objects serially irrelevant they know as *ratnāvalī*,' and is exemplified in the *Vāsavadattā* where the heroine is described as *vikacēna nētrakamalēna sandīścarīṇa pādēna tamasā kṣipālēna grahamayīm eva*, 'she seemed to be made of planets: of (Venus), for she had (wide-open) lotus eyes; of (Saturn), for she had (slow-moving) steps; of (Rāhu), for she had (dark) heavy hair' (ed. Hall, p. 64).

The *kāvyaṅga*, or 'poetic reason,' is thus defined by the *Sāhityadarpaṇa* (No. 710; cf. *Kāvya-prakāśa*, tr. Jhā, pp. 238-239, Benares, 1898; *Kuvalayanandakārikā*, 1. 120):

kālōr vākyapadārthatvā kāvyaṅgaṃ nigadyatē,

'*kāvyaṅga* is applied to the Implication of a cause in a sentence or word,' and finds exemplification in the *Vāsavadattā* in the passage *khalāḥ punas tad anīṣṭam amucitam tvā 'vadharayanty anīṣṭābhāvanarasōttaram hi khalahṛdayam*, 'the wicked, on the other hand, make it (thy conduct) out to be undesirable and indecorous; for the heart of the wicked man finds its highest delight centred in bringing to light what is undesirable' (ed. Hall, p. 70).

The *mīlita*, or 'vanished,' denotes a complete loss of distinction between two objects because of their superficial resemblance, as is expressed by the definition of the *Kuvalayanandakārikā* (1. 145; cf. *Kāvya-prakāśa*, tr. Jhā, pp. 253-254, Benares, 1898; Ruyyaka's *Alaṃkārasarvasva*, ed. Durgāprasāda and Parab, p. 167, Bombay, 1893):

mīlitoṃ yadi sādṛśyād bhēdā eva na lakṣyate,

'if, because of similarity, a distinction is not observed, it is *mīlita*.' As an example from Subandhu I may cite *mādhurya-*

lāityaśucitunrasantāpasāntibhiḥ payaḥ paya for 'ti, 'fancying that "water is as milk because of its sweetness, coolness, purity, and healing of distress"' (ed. Hall, p. 80).

The *anuprāsa*, or 'alliteration,' a rhetorical figure found with considerable frequency in Subandhu's romance, is thus defined by the *Sāhityadarpaṇa* (No. 633; cf. *Kāvya-dārśa*, I. 55; *Kāvya-prakāśa*, tr. Jhā, pp. 182-184, Benares, 1898; *Kuvalayananda-kārikā*, 4. 2-5):

anuprāsaḥ śabdārdhanyaṁ vāṅmanye 'pi svarasya yat,

'*anuprāsa* (is) a similarity of sound, despite a dissimilarity of the vowel.' As an example from the *Vāsavadattā* may be cited these two adjectives descriptive of the River Rēvā: *madakalakalakaṁ-sasārasarasasitābhīrāntabhaḥkṛtāpavikāṣapucchacchapāyāśāhātavikāca-kamalakhaṇḍavigalitamakarandabindusandehasurabhītasakīlayā...* *... upakūlasaṁjātānalanīkūṅjapūṣṭijātakulāyabukkuṭaghaṭāgkūṭhā-rabhīravatīrayā*, 'whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments of full-blown lotuses shaken by many monstrous tails of *bhāḥkṛpa*-fish that had been terrified by the notes, indistinct for passion, of geese and herons; whose banks were strident with the screams of multitudes of wild cocks whose nests thronged the bowers of reeds that had sprung up near its shores' (ed. Hall, pp. 95, 98).

The *sama*, or 'equal,' is thus defined in the *Kāvya-dārśa* (I. 47; cf. *Sāhityadarpaṇa*, No. 618; *Kāvya-prakāśa*, tr. Jhā, pp. 175-176, Benares, 1898):

*samanī bandhāḥśv avīṣamanyā ite urdusphuṭamadhyaṁāḥ
bandhā urdusphuṭamītravarṇavinyāsayānayaḥ,*

'*sama* is not uneven in collocations (of words); these collocations, smooth, rough, (and) middling, depend on the arrangement of smooth, rough, and mixed (sounds).' It is illustrated by the passage *kāmadārūṇa madārūṇaūtrāsmāramanyaṁ ramayanītaṁ tvām adayaṁ madayanī param akam itāraṁ param akamitāraṁ vāḥkati*, 'what gentle-eyed woman who fervently delighteth thee, that art not inflamed with passion, (but art) the essence of love, delightful, (and) a most excellent lover, desireth another

that is no lover [cruel with passion! red-eyed with lust! alas, an unlovely dame desireth thee, the essence of lovelessness, hot, pitiless, absolutely no lover, (and) bound for utmost woe!]' (ed. Hall, pp. 213-214).

The *vidhī*, or 'rule,' is defined as follows by the *Kuvalāyānandakārikā* (l. 167):

siddhasyaī "va vidhānasya yad tad āhur vidhyalamkṛtini,

'what (is) a precept of a thing well established, that they call the *vidhī* adornment,' and is exemplified by *kuraṅgikā kalpaya kuraṅgātāvakēbhyaḥ laṣṭāṅkuraṇi kiśōrikā kāraya kiśōrakēbhyaḥ pratyavēkṣām*, 'Kuraṅgikā, prepare a blade of young grass for the antelope fauns! Kiśōrikā, have the young colts looked after!' (ed. Hall, pp. 230-231).

The *sambhāvana*, or 'supposition,' is thus defined by the *Kuvalāyānandakārikā* (l. 125):

sambhāvanasya yadi 'itham syād ity āho 'nyasya siddhaye,

'*sambhāvana* is a conjecture for the attainment of something else with the thought, "if it were so."' It is illustrated in the *Vāsavadattā* by the passage *tvatkrītā yā "nayā vidanā" nubbhūtā sā yadi nabhaḥ patrayāt sāgarā mēlanandāyāt brahmāyāt lōpikarā bhujagarājāyāt kathakas tadā kim api katham apy anikāir yugasahasrāir abhīlīkēhyāt kathyāt vā*, 'the pain that hath been felt by this maiden for thy sake might be written or told in some wise or in some way in many thousands of ages if the sky became paper, the sea an ink-well, the scribe Brāhma, (and) the narrator the Lord of Serpents' (ed. Hall, pp. 238-239).

The *kāraṇamālā*, or 'chain of causes,' is given the following definition in the *Kuvalāyānandakārikā* (l. 103; cf. *Kāvyaprakāśa*, tr. Jhā, p. 246, Benares, 1898):

gumphaḥ kāraṇamālā syād yathāprakrāntakāraṇāḥ.

'a series (made) by causes proceeding one after the other is a *kāraṇamālā*,' and an example is seen by Śivarāma in the description of Vāsavadattā's palace as *ajlātataṣaṣphāṭikapāṭaśaṁkhanīṣaṇṇanidrāyamanāprāsādapārāvastābhīḥ*, 'with palace

doves sleeping comfortably (because) perched on slabs of crystal from shores unknown' (ed. Hall, pp. 217-218).

The *udatta*, or 'exalted,' is thus defined in the *Sāhityadārpaṇa* (No. 752; cf. *Kāvya-prakāśa*, tr. Jhā, p. 240, Benares, 1898; *Kuvalayanandakārikā*, I. 162-163):

lōkātilayasampattivarnanā "dāttam ucyat"

yad vā "pi prastutasyā 'ṅgaṃ mahatām caritam bhavati,

'the portrayal of extraordinary prosperity is called *udatta*, or it would even be the deeds of the great, (if they form) part of the subject in hand.' An illustration of this figure is found in another portion of the description just quoted: *karpūrapāra-viracitapuliunatataniviṣṭaminadānumūyamānarājahamsibhir*, 'with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor' (ed. Hall, p. 218), only one of extreme wealth being able to possess such a river.¹

The *kāstavāpahnūtī*, or 'false concealment,' is defined by the *Kuvalayanandakārikā* (I. 28) as follows:

kāstavāpahnūtī vyaktāu vyajjadyāir nīlmutāḥ padāḥ,

'*kāstavāpahnūtī* (consists) in the manifestation of concealment by words of pretext and the like,' and finds exemplification in the *Vāsavadattā* in the passage *stivāganipīlajaladhijalasaṅkhamālām iva balākhūchalāḥ udvamanā adṛīyata jaladaḥ*, 'the cloud seemed to vomit forth, like a crane, what appeared to be a series of ocean shells that had been drunk down too hastily' (ed. Hall, pp. 283-284).

The *lōkōkti*, 'popular expression,' is thus defined by the *Kuvalayanandakārikā* (I. 156):

lōkapravādānukṛtīr lōkōktīr itī kathyati,

'the imitation of a popular colloquialism is called *lōkōkti*,' and finds an illustration in Subandhu's romance in the exhortation *tad adhvunā yadi tvam sahapāmsukrīdanasamadukṛhasukhā 'si*

¹ Śivarama rightly notes that this passage also contains the rhetorical figure *anuvāda*, or 'inference' (cf. *Kāvya-prakāśa*, tr. Jhā, pp. 243-244, Benares, 1898; *Kuvalayanandakārikā*, 2. 10).

tadā mām anugaccha, 'now, therefore, if thou didst share the sorrows and joys of our playing together in the dust, then follow me' (ed. Hall, p. 82).

The *svabhāvukṛti*, or 'natural description,' receives the following definition in the *Kuvalayanandakārikā* (I. 160; cf. *Kāvya-prabhāṭa*, tr. Jhā, p. 235, Benares, 1898):

svabhāvukṛtīḥ svabhāvasya jātyādisthasya varṇanam.

'*svabhāvukṛti* is the description of inherent nature consisting of characteristics and the like.' As an example from the *Vāsavadattā* may be cited:

*patyō 'dāhcadavāilcadahcitavapuḥ paścārdhahpūrvārdhabhūk
stabdhatāmīlapṛṣṭhaniṣṭhitamanāgbhūgnāgralāngūlabhyt
dampṛakṣīvilāṅkṣāyayakuharaḥ kurvaṁ satām utkāṣām
utkaraḥ kurvaṁ kramam karipatām krūdvērtīḥ kṣarī.*

'lo, with his bending body bending up and bending down, now with his hind quarters and now with his fore quarters, with the tip of his tail slightly bent along his hard, arched back, with his cavernous mouth monstrous with the tips of his fangs, making his mane huge, (and) with his ears erect, the horrible lion doth make attack upon the lord of elephants' (ed. Hall, p. 103).

The *kāvyārthāpatti*, or 'poetic inference,' is defined as follows in the *Kuvalayanandakārikā* (I. 119):

kāminītyēnā 'rthasamśiddhiḥ kāvyārthāpattir izzatē.

'an *a fortiori* attainment of a matter is regarded as *kāvyārthāpatti*.' It is exemplified by Subandhu in his heroine's letter to Kandarapakṣu:

*pratyakṣādṛṣṭabhāvā "py asthīrahṛdayā hi kāmīnī bhavati
rucyandanbhūtabhāvā draḍhayati na pratyayaṁ yuvatiḥ.*

'a loving maid is of unsteady heart even when she hath seen the feelings (of her lover) with her eyes; a girl who hath learned his feelings only from a dream hath no assurance' (ed. Hall, p. 164).

Literary and Ethical Merit of the Vāsavadattā. The *Vāsavadattā* apparently being written to display its author's skill in rhetoric, rather than his inventive powers in fiction, we are

naturally led to consider what literary value we may assign to it. Here the 'personal equation' must inevitably play a part, and here the fundamental difference between Oriental and Occidental concepts must be duly recognised. In the West the subject-matter comes first in nearly every form of literary composition; and the more tense and nervous the people, the more simple and direct is the style. In the East, on the contrary, the form is often more important than the matter, especially in periods of hyper-civilisation, such as was that during which Subandhu wrote. We must, therefore, consider the *Vāsavadattā* from the luxuriant atmosphere of the land of its author, not from the 'practical' point of view of the West. To me, at least, there is true melody in the long, rolling compounds, a sesquipedalian majesty which can never be equalled save in Sanskrit; and the alliterations have a lulling music all their own to ears weary of the blatant discords of vaunted modern 'progress.' There is, on the other hand, a compact brevity in the paronomasias, which are, in most cases, veritable gems of terseness and twofold appropriateness, even though some are manifestly forced and are actually detrimental to the sense of the passages in which they occur. Yet in judging Subandhu for his faults, it must be remembered that he created, at least so far as we now know, a new literary *genre* in India; and if this fact be borne in mind, his blemishes appear to be marvellously few. In estimating his literary merits special stress should be laid on his descriptions. These are, it must be confessed, cloying from their abundance. They form the preponderating part of the entire romance, and the slender framework of the story is wellnigh lost beneath them. Yet despite this tropical luxuriance, the descriptions are not without beauty and appropriateness, whether they set forth the charms of mountain, forest, and stream, or portray the rāja's valour and the loveliness of the heroine herself. The entire romance may, in a sense, be likened to India's own architecture, where the whole structure is so overlaid with minute detail that the eye forgets the outlines of the building in amazement at the delicate traceries which cover it.

Nor does it seem to me that the ethical standard of the *Vāsavadattā* can be objectionable to one of healthy mind. True, the East is not as the West; and there are personal descriptions more detailed than would be desirable in Occidental literature, together with evident approval of relations and ideals which the less sensual Western mind rightly condemns. There are passages, too, which I would gladly have omitted, had I felt that a faithful translator could do so. And yet, despite all this, I find in the romance no evidence of delight in uncleanness, such as nauseates, for example, in Petronius or in Martial. It is not pornographic; it is, at worst, unmoral, though its rigid adherence to all conventions, both in letter and, I think, in spirit, renders even unmorality almost too harsh an accusation. From an Indian point of view, unlightened by the radiance of Christianity, and the morality which it inculcates, I should not hesitate to term the *Vāsavadattā* a moral work, especially in view of the conditions of life in mediæval India. Its atmosphere, luxuriant though it be, has never seemed to me to be debasing.

It is by no means impossible that some will dissent from the views here expressed regarding the literary and moral quality of Subandhu's romance. If so, they may turn from the first Western translator of the *Vāsavadattā* to the first Western editor of the romance, Fitzedward Hall, who, in his Introduction, has unsparingly condemned the entire production both in its literary and in its ethical aspects—a precedent followed by Krishnamachariar in his sarcastic critique of the whole plot of Subandhu's work (Introd., pp. 50-66).

Outline of the Plot of the Romance. The outline of the story of the *Vāsavadattā* is as follows: A king named Cin āmaṇi had a son Kandarpakētu, who was, like his father, the embodiment of all virtues. Once upon a time toward dawn, when true dreams come, the young prince saw in his sleep a vision of a maiden of some eighteen years, whose loveliness could not be surpassed. Jealous sleep forsook Kandarpakētu, who, with his friend Makaranda, left the city in his love-longing for the unknown princess. In their wanderings the pair came to the

Vindhya mountains, and there, in the watches of the night, the sleepless prince overheard the conversation of two birds perched on a branch of the tree beneath which he lay. To the story of the husband-bird, trying to explain his late hours to his suspicious wife, Kandarpakētu listened, and was richly rewarded by what he heard. In the city of Pātaliputra on the Ganges, so the *maina* recounted, reigned the mighty monarch Śrīgārasēkhara, who had an only daughter named Vāsavadattā. In the spring she, too, had met her fate in a dream—a youth of matchless beauty, whose name was Kandarpakētu. The confidante of the princess at this juncture was her maid, Tamālikā, who had volunteered to seek Kandarpakētu and bear to him a missive from the princess telling of her love. The lovers were now soon united at Pātaliputra, where Kandarpakētu was informed that Śrīgārasēkhara, dismayed at his daughter's unwedded state, had determined to marry her the very next day to the Vidyādhara prince Puspakētu. Kandarpakētu and Vāsavadattā accordingly returned almost immediately, by means of a magic steed, to the Vindhya; but when the prince awoke in the morning, his beloved was no longer in the bower. Mad with sorrow, he was restrained from suicide only by a voice from heaven which promised him reunion with the princess. After many months of weary searching and waiting, he found Vāsavadattā turned to stone. His touch gave the statue life again, and she told him how, while two armies destroyed each other to gain her for their leaders, she had unwittingly intruded in the garden of a hermit, who laid upon her the curse of petrification until her lover should come. Thus, at last, the woes of the lovers were over, and returning to Kandarpakētu's capital, delight was theirs ever afterward (for other summaries see Hall, *Introd.*, pp. 29-43; Stréhlý, *Revue politique et littéraire*, 44, 305-308; Krishnamachariar, *Introd.*, pp. 9-14; and the references given in the bibliography, below, pp. 197-199).

From this brief outline of the plot of the *Vāsavadattā* it will be seen that Subandhu alludes to several incidents widely found in literature and folk-tales, such as talking birds, magic steeds,

and transformation. To all these I have sought to give parallels, especially from modern Indian folk-tales, in footnotes to the passages in which they occur. There seems to be no parallel, however, to the story of the *Vāsavadattā* as a whole, and, as already stated (p. 2), Subandhu evidently invented the slender plot of his own romance (cf. also Hall, *Introd.*, pp. 1-6).

Sanskrit 'Estilo Culto' Previous to Subandhu, and in Later Epigraphy. This allusion to comparative literature brings us to possible quasi-parallels to the style of the *Vāsavadattā*. The commingling of prose and verse which is characteristic of the *śkhyāyikā*, *kathā*, and other forms of *gadya*, or poetical prose (cf. Regnaud, *Rhétorique sanskritte*, pp. 74-77, Paris, 1884), was by no means an innovation of Subandhu. It is found, for instance, in the *Pañcatantra* and the *Jātakas*, as well as in the *gāthās* of the *Brāhmaṇas* and the Northern Buddhists, even though these latter be more archaic than the prose in which they are set.

Obscure as is the date of the beginning of the *kāvya* style in India, a flood of light has been cast on its early history by Bühler in his 'Die indischen Inschriften und das Alter der indischen Kunstpoesie,' in *SWAW.* 122, Abhandlung 11. There he has shown that the eulogy of Vatsabhagī, preserved in an inscription in the Temple of the Sun at Maṇḍasār, and dated 473-474 A.D., contains descriptions of cities, natural phenomena, and the like, together with compound words of inordinate length, and the rhetorical devices of *anuprāsa*, *upamā*, *utprākṣā*, *śīpaka*, and (possibly) *virādha*, all of which even fulfil the requirements laid down, for instance, by Daṇḍin in his *Kāvyādarśa*. The term *kāvya* itself occurs at least as early as 375-390 A.D. in Harisēṇa's panegyric on Samudragupta, inscribed on a pillar at Allahābād, which also contains long compounds and the rhetorical figures of *varjānuprāsa*, *śīpaka*, *upamā*, and *līṭsa*. The *kāvya* style is carried back to the early second half of the second century A.D. by the Gīrā inscription of Rudradāman, which has long compounds and numerous *anuprāsas*, together with two *upamās* and one *utprākṣā*. It is thus clear that a fairly developed *kāvya* was known in India as early as the second century of our era, not

forgetting that the epic of the *Rāmāyana* contains many approximations to the *kāvya* style (Jacobi, *Das Rāmāyana*, pp. 119-126, Bonn, 1893).

In the course of time *kāvya* inscriptions became more elaborate, particularly in their use of the *ślōka*. Mention can here be made only of the *ślōkas* and *virōdhās* in the Valabhi grant of Dhruvasēna III, dated in 653-654 A.D. (Hultzsch, *ET*. 1. 85-92); the Balōda plates of Tivradēva, of the middle of the eighth century (Hultzsch, *ib.* 7. 102-107); a grant of Indrarāja III, dated in 915 A.D. (Bhandarkar, *ib.* 9. 24-41); the Cambay plates of Gōvinda IV, dated in 929-930 A.D. (Bhandarkar, *ib.* 7. 26-47); and the Dēvulapalli plates of Immaḍi Nṛsiṃha, dated in 1504 (Ramayya, *ib.* 7. 74-85); though allusion should also be made to the general style of such an inscription as the Kaḍaba plates of Gōvinda III, dated in 812-813 A.D. (Lüders, *ET*. 4. 332-349). In the inscriptions of the Vāṣṭabhāṭṭasvāmīn temple at Gwaller, dated in 874-875 A.D. (Hultzsch, *ET*. 1. 154-162), which abound in *virōdhās*, Kielhorn (*opud* Hultzsch, *ET*. 1. 157, note 23) has already called attention to a possible reminiscence of the *dhana-dāna* 'pi *practasā*, 'which is <Kubēra>, yet <Varuṇa>, for it is <generous> and <wise>,' of the *Vāsavadattā* (ed. Hall, p. 111) in the *dhana-dāna* 'pi *na pramattā*, 'he was <Kubēra>, but not <Varuṇa>, for he was <generous> and not <inattentive>' (line 6). Kielhorn, moreover, in his edition and translation of the Rādhānpur plates of Gōvinda III, dated in 807-808 A.D. (*ET*. 6. 239-251), expressly declares (p. 240) that 'an examination of the language and general style of most of these verses can leave no doubt that their author or authors are greatly indebted for their expressions and poetical devices to such works as Subandhu's *Vāsavadattā* and Bāṇa's *Kādambarī* and *Harṣacarita*.' There is no need here to repeat the parallels which Kielhorn has drawn between the inscription in question and the romances of Subandhu and Bāṇa (*ET*. 6. 247-250), nor is it necessary to make more than a passing allusion to the fact that a close examination of Indian epigraphy would probably reveal many more parallels to the *Vāsavadattā* and other productions of the same *genre*. It would by no means

follow, however, that such resemblances necessarily imply borrowing from the romances of Subandhu and Bāṇa, for the same research would, in all probability, show an equal, or even greater, affinity with *kāvya* literature in general. The *kāvya* of the inscriptions must, therefore, be regarded as an integral part of the vast mass of artificial Sanskrit literature, its development being attained by a process of natural growth.

The Commingling of Prose and Verse and Paronomasia Outside the Vāsavadattā. Outside of India the commingling of prose and poetry in the same composition is found in the Chinese romance *P'ing Shan Ling Yen* (tr. Julien, *P'ing-Chan-Ling-Yen, Les Deux Jeunes Filles lettrées*, 2 vols., Paris, 1860); in Sa'di's *Gulistān*; in *The Thousand Nights and One Night*; in the Old Picard *Aucassin et Nicolette*; in Norse Sagas and in Middle Irish tales and histories (cf. Windisch, *Irische Texte*, 3. 447-449, Leipzig, 1891-1897); and in Boccaccio's *L'Ameto*; as well as in the *Satura Menippeæ* of Varro; Petronius; the author of the *Historia Apollonii regis Tyri*; and among Basutos and Eskimos (cf. MacCulloch, *Childhood of Fiction*, London, 1905, pp. 480-481; Truffel-Schwabe, *Geschichte der römischen Literatur*, 5 ed., pp. 43-44, Leipzig, 1890). In like manner, the elaborate paronomasias which are so essentially a part of the style of the *Vāsavadattā*, and which later led to such productions as Kaviṛāja's *Rāghavapāṇḍavīya*, which in identical words celebrates the deeds of the Raghu princes by one reading and those of the Pāṇḍava heroes by the other reading, or Rāmacandra's *Ravikarasiṃha* (ed. and tr. Schmidt, Stuttgart, 1896), which may be read as a laudation either of asceticism or of eroticism, were in vogue, as we have seen, long before the time of Subandhu.¹ They also occur in the Chinese romance *G'ia P'ing Mei* (cf. Giles, *History of Chinese Literature*, p. 309, London, 1901) and in the writings of Lyly.

¹ To this list Krishnamachariar (Introd., p. 18) adds Dharmajaya's *Draṇasakāśa-kāvya* (ed. Bombay, 1895—*Kāvyaśālā*, No. 49) and the *Rāghavapāṇḍavapāṇḍavīya*, or *Kaṭhāvatthapāṇḍavīya*, of Cidambara and his son Anantakṛīyaṇa, which gives the substance of the *Rāmāyaṇa*, *Mahābhārata*, and *Bhāgavatapurāṇa*. Another literary curiosity of this general type is the elegy of Leon of Modena on his teacher, Moses Bapola, which may be read either in Hebrew or in Italian (cf. *Jewish Encyclopedia*, 2. 576, New York, 1906).

Subandhu and Lyly. It is Lyly, indeed, with whom Subandhu may perhaps best be compared for a general parallel with the style and spirit of the *Vāsavadattā*. Neither the *Euphues* nor Subandhu's romance is concerned so much with the matter as with the form, although the English author manifests a didactic purpose which finds no counterpart in the Sanskrit writer. Like the *Vāsavadattā*, the *Euphues* and its continuation contain episodes, or stories within stories, as the tale of Callimachus (Lyly, ed. Arbor, pp. 227-245, Birmingham, 1868), which itself contains the story of Cassandra the hermit (pp. 235-239), thus paralleling the arrangement not only of the *Vāsavadattā* and the *Kādambarī*, but also of the *Pañcatantra*, *Śukasaptati*, *Vithalapañcaviṃśati*, *The Thousand Nights and One Night*, *Decameron*, and other similar works.¹ Lyly's romance is curiously like Subandhu's in yet other respects. Here I may note particularly from his *Euphues* the use of paronomasia, alliteration, antithesis (corresponding respectively to Subandhu's employment of *śleṣa*, *anuprāsa*, and *virōdha*), and learned allusions. From the mass of possible citations under each category I quote but two of each. (1) Paronomasia: 'and though they be commonly in a great cholar that receiue the mate, yet would I willingly take enery minute tenne mates to enjoy Lilia for my louing mate' (Lyly, ed. Arbor, p. 66, Birmingham, 1868); 'did not Iupiters egge bring forth as well Helen a light hurwife in earth, as Castor a light Starre in heauen?' (p. 208).² (2) Alliteration: 'these subtill shiftes, these painted practises (if I wer to be wonne) would soone weane me from the teate of Vesta to the toyes of Venus' (p. 76); I am Philautus no Italian lady, who commonly are wooed with leasings, and won with lust, entangled with deceipt, and enioyed with delight, caught with sinne, and cast off with shame' (p. 360). (3) Antithesis: 'how curious were we to please our Lady, how carelesse to displease our Lorde? Howe devout in seruing our Goddesse, how desperate in forget-

¹ For a charming modern imitation see Bain, *Digby of the Mew* (London, 1899).

² It is well known that paronomasia occurs not infrequently in Shakespeare (e.g. *Julius Caesar*, 1. 2. 188; *Merchant of Venice*, 4. 1. 152; *Taming of the Shrew*, 2. 1. 190; *Richard II*, 2. 1. 74); and it seems to have been a favourite device of Ben Jonson (e.g. *Marmion* ed., 1. 25-26, 20, 68, 106, 244; 2. 91; 3. 178, 402. London, n. d.).

ting our God'? (p. 106); 'thou weepest for the death of thy daughter, and I laugh at the folly of the father, for greater vanitie is there in the minde of the mourner, then bitterness in the death of the deceased. But shce was amiable, but yet sinful, but she was young and might haue liued, but she was mortall and must haue dyed. I but hir youth made thee often merry, I but thine age shold once make thee wise. I but hir greene yeares war unfit for death, I but thy hoary haire should dispyse life' (pp. 184-185). (4) Learned allusions; 'the filthy Sow when she is sicke, eateth the Sea-Crab, and is immediatly recured: the Tortoyse hauing tasted the Viper, sucketh Origanum and is quickly reuiued: the Beare ready to pine licketh vp the Ants, and is recouered: the Dog hauing surfetted to procure his vomitte, eateth grasse and findeth remedy: the Hart beeing perced with the dart, runneth out of hand to the hearb Dictanum, and is healed. . . . 'Ah well I perceiue that Loue is not unlyke the Figge tree, whose fruite is sweete, whose roote is more bitter then the clawe of a Bitter: or lyke the Apple in Persia, whose blossome sauoreth lyke Honny, whose budde is more sower then Gall' (p. 61); 'Loue knoweth no laws: Did not Iupiter transforme himselfe into the shape of Amphytrio to embrace Alcmena? Into the forme of a Swan to enioy Larda: Into a Bull to beguile Io: Into a showre of golde to winne Danae: Did not Neptune chaunge himselfe into a Heyfer, a Ramme, a Floud, a Dolphin, onely for the looe of those he lusted after? Did not Apollo conuert himselfe into a Shephearde, into a Birde, into a Lyon: for the desire he had to heale his disease'? (p. 93).

Parallels such as these might be multiplied indefinitely, not only between the *Vāsavadattā* and the *Euphues*, but between Subandhu's romance and many other productions both of the East and of the West.¹ Here, however, it must suffice to note that Dunlop, in his *History of Prose Fiction* (ed. Wilson, London, 1896), records the following incidents and *motifs* which may now

¹ For parallels in the *Vāspatī* and Bīṣa's romances with *The Thousand Nights and One Night* see Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM.* 18, 39-48.

be compared with those in the *Vāsavadattā*: story within story (1. 30, 37; 2. 389, 405, 409, 416, 436, 438); love from a dream (1. 253, 258-259, 380); magic steeds (1. 339, 342, 375); love letters (2. 382-383; cf. Schlegel, 'Feuilles d'arbre comme lettres d'amour,' in *Mélanges Charles de Harles*, pp. 271-274, Leiden, 1896); and birds playing a part in *affaires de cœur* (2. 482). It should also be observed that Dunlop repeatedly alludes to Indian parallels with Occidental literature (1. 12, 64-65, 74, 76, 109-110, 210, 306, 318, 413, 459-461; 2. 8, 30, 49, 53-54, 81, 87-88, 90, 118-120, 127-128, 272, 509, 558-559), although the most of these refer to the novel, or 'short story,' and not to the romance.

The Sanskrit Romance Compared with the Greek. The sole national romance literature of the West which has been regarded as connected with that of India is the Greek. The view has been advanced by Peterson (*Kādambarī*, 2 ed., Introd., pp. 101-104, Bombay, 1889, where several parallels are adduced from the *Kādambarī* and Achilles Tatios), Weber (*Sitzungsberichte der Berliner Akademie, phil.-hist. Klasse*, 37. 917), and Goblet d'Alviella (*Ce que l'Inde doit à la Grèce*, p. 136, Paris, 1897) that the Indian romance was a direct importation from Greece. This hypothesis, however, is rejected by Lévi (*Quid de Græciæ veterum Indorum monumenta tradiderint*, p. 60, Paris, 1890) with what seems to me to be perfect justice. It is, of course, true that many parallels of incident and even of literary device exist between the Sanskrit and the Greek romance. Among parallels of incident I may note the following, restricting the list to similarities between the Greek romances and the *Vāsavadattā*: falling in love from a dream (story of Zariadres and Odatis as recorded by Athenaios, *Deipnosophistai*, 13. 35; this story is clearly of Eastern origin; cf. Rohde, *Griechischer Roman*, 2 ed., pp. 47-54, Leipzig, 1900, where the parallel with the *Vāsavadattā* is expressly noted; for dreams in general in the Greek romances see Rohde, *op. cit.* pp. 508, 524, 531-533, 547, 561, 566); *svayamvara*, or 'self-choice' of a husband (also in the story of Zariadres and Odatis; cf. Rohde, *op. cit.* p. 52); letters between lovers (Achilles Tatios, *Tā narā Anaglyptōi kai Kleitropōia*, 5. 18, 20; Niketas Eugenianos,

Tā κατὰ Δρόσυλλαν καὶ Χαρικλῆα, 2. 169-179, 202-223, 240-277, 284-314; 5. 199-247; Eustathios, Tò καθ' Ὑσμῶν καὶ Ὑσμῶν δρῶμα, 9. 8; 10. 2; cf. Rohde, *op. cit.* pp. 513, 566); fainting (Chariton, Tà περὶ Χαρίτων καὶ Καλλιπρόου, 2. 4; 2. 7; 3. 6; 4. 5; 8. 1; cf. Rohde, *op. cit.* p. 172, where the parallel with the *Vāsavadattā* is noted); long-winded lamentations (Niketas Eugenianos, 1. 226-257, 289-352; 2. 8-23; 4. 110-150; 5. 131-168, 183-193; 6. 34-94, 204-234, 306-327; 8. 84-130, 196-238; 9. 37-107; cf. Rohde, *op. cit.* p. 566); and threatened suicide (Chariton, 1. 5; 5. 10; 6. 2; 7. 1; 8. 8; cf. Rohde, *op. cit.* p. 527). The following parallels of literary device, similarly restricted, may also be noted: stories within stories and episodes (the adventures of Derkuilis and the sub-episode of Astraios in the lost Tà ὑπὲρ Θέλης ἐπιστολά; the story of Aigialeus in Xenophon Ephesaios, Tà κατὰ Ἀσθεῖαν καὶ Ἀβροκόμην Ἐφεσiana, 5. 1; and the stories of Knemon in Heliodoros's Ἀλθιονικά, 1. 9-14; 2. 8-10; and of Kalasiris, *ib.* 2. 24-5. 1; 5. 17-33; with the sub-episode of Charikles, *ib.* 2. 29-33); descriptions of nature (Niketas Eugenianos, 1. 77-115; Achilles Tatios, 1. 15; Longos, Πομπηικά τὰ κατὰ Δάφνιν καὶ Χλόην, 4. 2-3); detailed personal descriptions (Achilles Tatios, 1. 1; Niketas Eugenianos, 1. 120-158; cf. Rohde, *op. cit.* pp. 160-166); learned allusions and citations of precedents (Longos, 1. 16; 4. 17; Achilles Tatios, 1. 8; 2. 36-37); and alliteration, *parisoi*, *homocoteleuta*, and similar figures of rhetoric which correspond in a sense to the Sanskrit *anuprāsa* (Achilles Tatios, 1. 1-2; 2. 7; 3. 2, 7; 4. 4; 5. 1, 21; Longos, preface; 1. 18, 30; 2. 35; 3. 9, 24, 33, 34; 4. 18; Eustathios, 1. 4; 2. 13; 4. 1, 3, 12, 21; 5. 11; 7. 13; cf. Rohde, *op. cit.* pp. 552-553, 561), although they often form rhymes (Achilles Tatios, 1. 1, 11; Longos, preface; 2. 26; 3. 13, 23; 4. 17, 28; Eustathios, 1. 9) and strained compounds (Niketas Eugenianos, 1. 133; 2. 143; 3. 121; 5. 341; 7. 48; cf. Rohde, *op. cit.* p. 567).

Yet all these parallels, and many more which might be cited, seem to me to prove nothing. In the first place, a large number of them can be considered parallels only by straining the sense of the term; and in the second place, they are obviously the out-

working of independent, though partially similar, processes in the development of Greek and Sanskrit literature respectively, and should be interpreted accordingly. But even were an essential resemblance granted, it would still be difficult, I think, to prove the dependence of the Sanskrit romance on the Greek, the latter being, of course, the earlier. The romances of the two peoples are totally different both in plan and in spirit, as even a cursory reading will show. The least part of the Sanskrit romance is the thread of the story or the adventures of its characters; all the stress is laid on rhetorical embellishment, minute description of nature, detailed characterisation of exploits and of mental, moral, and physical qualities. In the Greek romance, on the other hand, as in Latin (if we may judge from the *Satiræ* of Petronius), the story is everything. The reader is hurried from adventure to adventure, the wilder and more improbable the better; fine writing is practically disregarded; description and appreciation of nature are, to all intents and purposes, non-existent. The only Greek romance, it seems to me, that can, by the utmost stretch of imagination, be compared even superficially with the works of Subandhu and Bāṇa is the *Πομπη* of Longos; but even there the sole real similarity is a longing for nature rather than for feverish adventure, a longing which may be traced back to Theokritos, Bion, and Moschos on the one hand, and to Bhartṛhari and his congeners on the other. Even the *Dakṣiṇā-racarita*, which, as a picaresque romance, one might be tempted to compare with the works of Achilles Tatios, Heliodoros, and Chariton, has a totally different plan from any Greek romance, tracing its 'box arrangement' of stories to the peculiarly Indian scheme which may be seen, for instance, in the *Palcatratra*, the *Kathāsaritsāgara*, or the *Jātaka*, and which was later carried to Persia, where it was incorporated in *The Thousand Nights and One Night*, ultimately appearing in the Occident in the *Decamerone* of Boccaccio.¹ The adventures narrated in Daṇḍin's romance of

¹ For the 'box arrangement' in Egyptian see *King Khufu and the Magicians* (about 3000 B.C.; tr. Maspero, *Contes populaires de l'Égypte ancienne*, 3 ed., pp. 32-42, Paris, 1906); and in Japanese cf. Sakio's *Shichijū no Koro* (1810 A.D.; Aston *History of Japanese Literature*, pp. 359-360, London, 1907).

rogue, moreover, bear no resemblance, either in plot or in episode, to the amorphisms of Eustathios and his fellows. To sum up, the spirit of the Sanskrit and of the Greek romancers is as divergent as the audiences of scholars on the one hand, and of weaklings on the other, for whom they wrote; nor can any real affinity, much less any direct connexion, be traced between the romances of India and of Greece.

The Double Recension of the Vāsavadattā. Like the *Mahābhārata* and the *Rāmāyaṇa*, the *Vāsavadattā* appears to be preserved in two distinct recensions, which I would tentatively call 'northern' and 'southern.' The first of these is represented by the text of Hall (Calcutta, 1859) and the second by the Madras edition of 1862, reprinted as an appendix to the present volume, as well as by Krishnamachariar's text (Srirangam, 1906-1908). The 'southern' text, to which Hall's manuscript D seems also to belong, differs from the 'northern' chiefly in showing a large number of interpolations, particularly *śūtras*, *śrōddhas*, and other forms of similes appended to the series given by the 'northern' text. The spirit, however, of the 'southern' recension is identical with that of the 'northern.' There is, indeed, one omission of a complimentary allusion to the Buddhists (ed. Hall, p. 235) and of one derogatory reference to the Jains (ed. Hall, p. 297; cf. above, p. 7), but the retention of all other depreciatory mentions of both sects shows that the 'southern' redactor was not led to modify his text by any circumstances surrounding him; nor is there any added allusion in the 'southern' text which seems to be specifically South Indian. It may be regarded as practically certain that the 'northern' text represents Subandhu's original composition more closely than does the 'southern' recension, not only in view of the fact that the author of the romance was, in all probability, a native of northern India, where he almost indubitably wrote (cf. above, pp. 12-13), but also in consideration of the familiar principles of textual criticism that the shorter text is, other things being equal, to be preferred to the longer, and that the more difficult reading is to be preferred to the easier, since the 'southern' recension evidently seeks, by

substitution or omission, to avoid many difficulties of word, phrase, or allusion which the 'northern' text boldly retains.

Manuscripts and Editions of the *Romanes*. For the manuscripts of the *Vāsavadattā* and its commentators reference may be made to the catalogues of Sanskrit manuscripts enumerated by Aufrecht (*Catalogus Catalogorum*, 1. 566, 726; 2. 133-134, 224; 3. 120, Leipzig, 1891-1903). The principal commentators on the *Vāsavadattā* have been discussed by Hall (Introd., pp. 44-48), and I myself have written on 'Śivarāma's Commentary on the *Vāsavadattā*' (in *JAOS.* 24. 57-63), so that the problems there treated need not be repeated in this place.

Although the editions of Subandhu's romance will be duly listed in the bibliography (see below, pp. 197-198), a more detailed discussion seems appropriate here. These editions are seven in number. The first and best-known, which represents the 'northern' recension, is that of Fitzedward Hall (Calcutta, 1859), based on eight manuscripts and accompanied by the gloss of Śivarāma Tripāṣhīn, who flourished early in the eighteenth century. The introduction to this edition has become a classic among Sanskritists, and the learning which it evinces on every page renders it amply deserving of this honour. Hall's text, however, represents a form really older than any of his manuscripts, being that of Śivarāma, in whose favour the editor repeatedly discarded the united authority of all his manuscripts, a method of textual criticism which may perhaps be considered open to objection. The text of Hall has been reprinted *verbatim* by Jivānanda Vidyāsāgara (Calcutta, 1874; 3d ed., 1907). The remaining five editions belong to the 'southern' recension. Of these the earliest is one in Telugu script (Madras, 1861), which was reprinted, with a correction of misprints, in Telugu (Madras, 1862) and Grantha script (Madras, 1910). The second of these, duly collated with the India Office copies of the other two, which Mr. F. W. Thomas, librarian of the India Office, London, most kindly placed at my disposal, is transcribed below (pp. 145-195). The text of this 'southern' recension is evidently later than the 'northern', since it abounds in interpolations, especially in the lengthened *śloka* and

virāḍhas. The three editions under consideration contain the same commentary, which has appeared to me to be negligible, and which, according to Mr. J. K. Balasubrahmanyam, the publisher of the Srirangam text (Pref. p. 1) to be mentioned below, 'is traditionally attributed to one Tippa Bhupala, but nothing is certain about it. For instance, just as we were completing this book we got a palm-leaf manuscript of this work containing a commentary said to be by one Ramanatha. On closer examination it turned out to be neither more nor less than the commentary given in the Grantha and Telugu editions.' The same general recension, though with a number of interesting variations, is represented by the edition published at Srirangam in 1906-1908, on the basis of several old palm-leaf manuscripts. It also contains an admirably full, careful, and suggestive modern Sanskrit commentary and an equally noteworthy Sanskrit introduction by the editor, R. V. Krishnamachariar, of which I have most helpfully availed myself. I distinctly consider Hall's and this as the best editions of the *Vāsavadattā* that have yet appeared. The Telugu text is also represented, more closely, by T. V. Srinivasachariar's edition (Trichinopoly, 1906), which, I regret to say, seems to me to offer scope for some improvement. All the divergencies of the Madras, Srirangam, and Trichinopoly editions from the text of Hall will be found duly recorded in the footnotes to the present translation, while the variations of the 'southern' from the 'northern' recension will be indicated by parentheses in the appended transliteration, the portions of the 'northern' text omitted by the 'southern' being there supplied in square brackets. It will be clear that a critical text of the *Vāsavadattā*, which shall take into account all accessible manuscripts, commentaries, and editions, is still a *desideratum*.

The Remaining Sanskrit Prose Romances. Except for a digression on the relation sometimes held to exist between the Sanskrit and the Greek romance (see above, pp. 35-38), this Introduction to the *Vāsavadattā* has thus far purposely been restricted to Subandhu and his work, especially as Meyer (*Dandī's Daśakumāracaritam, die Abenteuer der zehn Prinzen*,

pp. 1-139, Leipzig, 1902) and Collins (*The Geographical Data of the Raghuvamśa and the Daśakumāracarita considered more especially in their Bearing upon the Date of these Works*, Leipzig, 1907) have devoted admirable studies to Daṇḍin, while Peterson (*Kādambarī*, 2 ed., Introd., Bombay, 1889) has done a similar service for Bāṇa. Moreover, the *Daśakumāracarita*, *Harṣacarita*, and *Kādambarī* are all readily accessible, not only in numerous editions, which need not be enumerated here, but also in excellent translations (the *Daśakumāracarita* by Meyer, *op. cit.*, and by Haberlandt, Munich, 1903; the *Harṣacarita* by Cowell and Thomas, London, 1897; and the *Kādambarī* by Rüdiger, London, 1896). It may not be amiss, however, to add a brief outline of such other Sanskrit romances as have thus far been analysed, though it must be borne in mind that further investigations and additional and fuller catalogues of Sanskrit manuscripts will, in all probability, add to the sum of *akhyāna* literature.¹ Omitting *campūs* on Rāma, Kṛṣṇa, Anuruddha, and Nala, as well as *risācimenti* of the *Mahābhārata* and *Rāmāyaṇa*, and pseudo-histories of Śālivāhana and Mayūravarmān, attention may here be called to two late Sanskrit romances. The first of these is the *Yastilīlaka* of Sōmadēva, who completed his romance in 959 A.D. The work has been analysed in detail by Peterson (*Second Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle*, pp. 33-49, Bombay, 1884) and has been edited by Śivadatta and Parab (*Kāvya-mālā*, No. 70, 2 parts, Bombay, 1901-1903). It is a religious romance, treating of the conversion of Māridatta, king of Rājapura, from Brāhmanism to Jainism through the agency of his twin nephew and niece, whom he was about to offer in sacrifice, not knowing who they were, and through the arguments of the Jain sage Sudatta. The familiar device of the story within a story, whereby Māridatta's nephew

¹ Kṛṣṇaśaṅkara (Introd., pp. 1-3) notes the paucity of works of this type, but he enumerates the following which would otherwise have escaped my notice: Dhana-pāla's *Yāhanasūktī* (ed. Bombay, 1903 = *Kāvya-mālā*, No. 83), the Jaina romance *Gaṇḍarvīkāmā* (variously ascribed to Vāṣiṣṭhaśiṃha, Pradīpaśiṃha, and Śiṃhaśrī), Abhinavabhaṭṭa's *Vīrandrīya* and Hāriscandra's *Yamūkharacampūs*, the fragmentary *Śrīrājanacarita* of Agastyaśaṅkari, the lost *Trīlīlāparṇavatī* of Rāma, and the lost *Tarāṅgavallī*. He also attempts to account for this scantiness (pp. 2-8).

tells his uncle all his history, and a series of reincarnations, as in the *Datākumāracarita* and *Kādambarī*,¹ are both found in Sōmadēva's romance, while learned precedents and, what is still more remarkable, explicit quotations from other poets, including Bāṇa, abound. Altogether, it is clear from Peterson's admirable analysis that the *Yasastilakā* richly deserves translation, both as belonging to a category of Sanskrit literature of which too few specimens are extant, and as a valuable source for additional knowledge of the tenets of the Jains.

The second romance which should be noted in this connexion is Bāpāvara Vidyāraṅkāra Bhaṭṭācārya's *Citracampū*, written in 1744 A.D. in honour of Citrasēna, king of Vardhamāna, and briefly analysed by Eggeling (*Catalogue of the Sanskrit Manuscripts in the Library of the India Office*, 7. 1543-1545, London, 1904). This novel is characterised especially by a long dream, and by an unmistakable inculcation of Vaiṣṇavite Vēdāntism; otherwise it offers but little of interest.

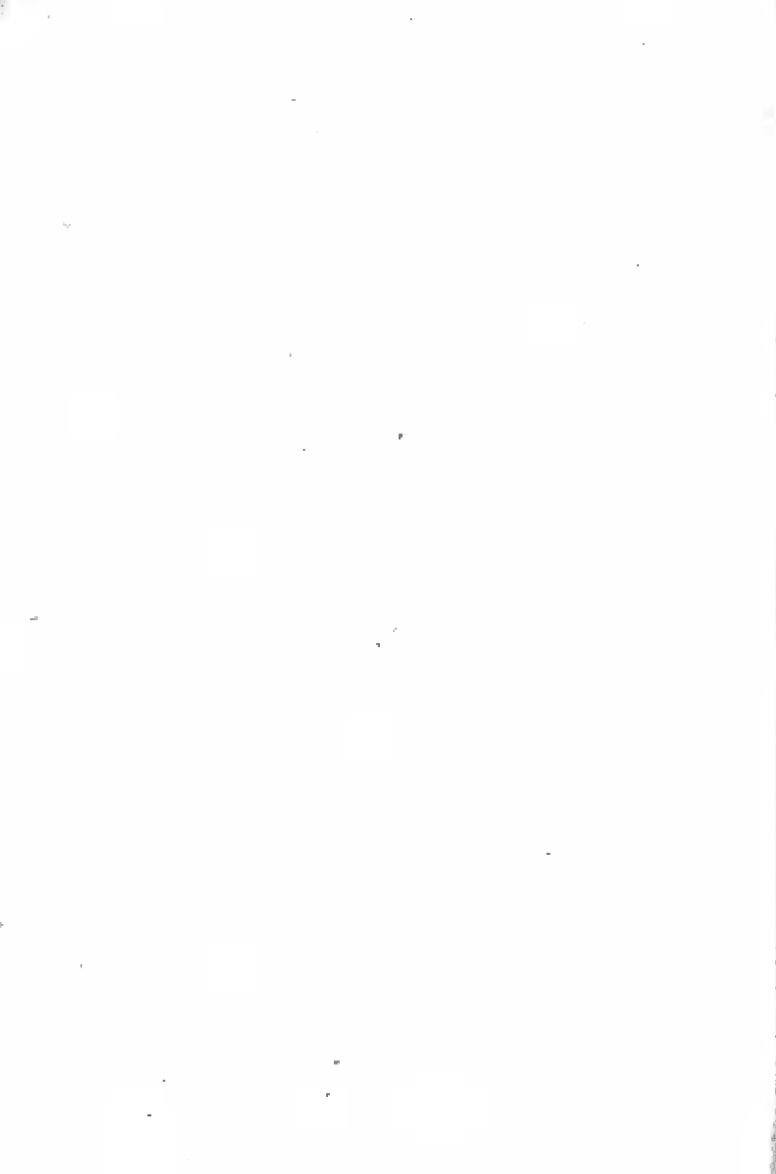
¹ See 'Reincarnation as a Novellistic Device', in *WZKM.* 28. 34-58. For reincarnation in a modern Western novel see Margaret Potter's *Flame-Gatherers* (London, 1904), and Bain's *Diment of the Sun* (London, 1903). The earliest example known is the Egyptian *Tale of the Two Brothers*, written in the nineteenth dynasty (1375-1300 B.C.; cf. Maspero, *Contes populaires de l'Égypte ancienne*, 3 ed., pp. 3-20, Paris, 1906).

[Dr. Ogden draws my attention to a reference to Subandhu in an anthology of a certain Lakṣmaṇa, described by Peterson (*Third Report of Operations in Search of Sanskrit Manuscripts in the Bombay Circle*, p. 35, Bombay, 1887) under the title of *Saktāvalī*. The stanza, whose date is thus far unknown, is as follows (Peterson, *op. cit.*, Appendix, p. 55):

ṛyād gadyasudhādhuṇyāḥ
subandhuḥ prabhavācalah
yad bhāṅgābīṣam asūdyā
bhāṅgaḥ kavibhir āśritah,

'may Subandhu, in strength immovable, prevail over the nectarous stream of prose, for since he gained combination after the breaking (of words into their component parts), the breaking (of words into their component parts) has been employed by poets.']

VĀSAVADATTĀ OF SUBANDHU



- [2] Victorious is divine Sarasvatī,
 Who aideth bards of keen and nimble wit
 To see the world, as 'twere a jujube-fruit,
 Lying within the hollow of their hands.
 Victorious, too, is Hari, resting now,
 The while he smileth on the shepherd lads
 Whose upraised arms bend¹ 'neath the awful weight
 Of their vast burden; yet cry unto him:
 'Ah, weary art thou, let the mountain be;
 We will sustain it, Kṛṣṇa, lord of all'²
- [3] May he³ whose waist is girded keep you safe,
 Yea, he whose sordid furrows brightly shine;
 E'en while the zone he hath too tightly drawn
 Doth work distraction by its beauteousness.⁴
- [4] Victorious is the god⁵ whose crescent gleams
 Like to a silvern pearl by Umā set⁶
 Upon his brow, when from his blazing eye
 She gathereth the black collyrium.
- [5] How blessed are those souls beneficent
 Who work the weal of others, for to them
 The moon that openeth the lotus-buds
 Doth give a twofold meed of radiance!⁷
- [6] The wise say sooth: 'More loathsome than a snake
 Is he whose soul is filled with wickedness';
 The serpent chateth the ichneumon tribe,
 But leaves his brethren safe; while knavish folk
 With venom'd tongues <destroy their nearest kin>.⁸

¹ Tel. ed. and Srirangam text, 'arms bent in vain.'

² Kṛṣṇa.

³ Tel. ed. interchanges this stanza with the one following.

⁴ Str. ⁵ Srirangam text, against the metre, adds 'upon his head.'

⁶ Translated in Böhlingk, *Indische Sprüche*, 2 ed., No. 4552, St. Petersburg, 1870-1873.

⁷ Böhlingk, *op. cit.* No. 6214. The stanza is still popular in Mithila (see Golenov,

- [7] In evil only are the wicked wise;
Like as the owl is blind, save in the dark.¹

There is but one eclipse—foul calumny;
Only the clouds that hide the moon are black.²

- [8] And when with sooty and polluting touch
The man of evil fain would smirch the good,
He doth increase the radiance of the just;
E'en as the ashes in the grinder's hand
Do but enhance the lustrous mirror's sheen.³

Yet «drought doth rule» o'er all, the «cranes sport not»
Nor doth the «heron seek the azure vault»,
For lo, the lake hath left this mortal world;
All «joy is fled», and «strange kings now bear rule»,
Wasting the earth with «fratricidal» strife,
For Vikramāditya hath passed away.⁴

- [11] The words of goodly bards rejoice thine ears,
E'en when thou knowest not their wondrous skill;
For in a jasmine wreath thine eyes delight,
Though to thy senses come no perfumes sweet.⁵

The noble gain true knowledge of themselves
By observation of their fellow men;
As as the mirror's polished surface fails
The vision of the soul's own magnitude.⁶

Curiosities of Indian Literature, pp. 2-9, Bankipore, 1899, who says: 'Here *matu-
zandya* is a threshold pun. It means either "hating the ichneumon," or "not hating
his own race," or "not hating the members of the family of the man he has bitten?"'
My attention was kindly called to this reference by Professor Zacharias (card of May 2,
1907), and Dr. Grierson very courteously loaned me his personal copy of the little
book. It should be noted that the modern proverb reads *matu* instead of *me matu*.

¹ Böhtlingk, *Indische Sprüche*, 2 ed., No. 142, St. Petersburg, 1870-1872.

² Böhtlingk, *op. cit.* No. 616d; Tel. ed. and Srirangam text interchange this stanza
with the one following.

³ Böhtlingk, *op. cit.* No. 737c.

⁴ For the valuelessness of this stanza as a source to determine the date of the
Vāsavadattā see Introduction, pp. 2-17.

⁵ Böhtlingk, *op. cit.* No. 68a.

⁶ Böhtlingk, *op. cit.* No. 274f.

- [9] Through great Sarasvatī this book was writ
By Sujana's one brother, whom mankind
Doth call Subandhu, skilled full dextrously
To interweave in every word a pun.¹

[10] There was a king named Cīntāmaṇi, whose like had never existed,² whose nail-jewelled feet were unscarred, though rubbed by the edge of a touchstone which was the series of the beautiful crest-gems of the circle of all the princes of the earth.

[11] He caused astonishment by <gifts of gold, food, raiment, and estates> as Nṛsiṃha caused astonishment by <rending the body of Hiranyakaśipu>³; he gave joy to the <divinities by his goods> as Kṛṣṇa gave joy to <Vasudēva>; [12] he <conquered with ease> the circle of the earth as Nārāyaṇa <upheld> the circle of the world by his <boar's form>; he produced <glorious and blissful> prosperity as Kāma's <love> produced prosperity for <Yatōdā and Nanda>; he made <poetry honoured> as Ānaka-
dundubhi made <Kāvya afraid>⁴; [13] he had his lotus⁵ feet embellished by the rays⁶ of the crest-jewels of <many serpents> as Sāgaraśāyī had his lotus⁵ feet embellished by the rays⁶ of the crest-jewel of the <cosmic serpent>; he protected <unceasingly> as Varuṇa protected the <western regions>; he adorned <petitions with gifts> as Agastya adorned the <southern districts>; he was the lord of a hundred <armies> and <habitually levied just taxes> as the ocean is the lord of a hundred <rivers> and is the <habitat of fish>; [14] he was followed by a <great army> and repulsed <obstacles> as Hara is followed by <Mahāśeṭha> and repulses <Māra>; he was the home of the <wise> and the dwelling-place of the <acts of all men> as Mēru is the home of the <gods> and the dwelling-place of <Viśvakarman>; he <rejoiced in generosity at festal times> and removed sorrow by his <beauty> as the sun <doves not the night> and removes the sorrow of <Chāly>; he

¹ Omitted by Tel. ed. and Srinagana text. Cf. Introduction, p. 15.

² Tel. ed., 'of no mean nature.' For a somewhat similar description of a king see—
Yādavakāṇḍa, pp. 7-14, Bombay ed., 1890 (tr. Ridding, pp. 2-6, London, 1896).

³ Cf. *Vijayaparakāśa*, I. 17-20.

⁴ Cf. *Hiranyaka*, 19.

⁵ Tel. ed. and Srinagana text omit 'lotus.'

⁶ Tel. ed., 'series.'

gave (unimpeded) prosperity and afforded delight in (intercourse) as the God of the Flowery Banner¹ gave prosperity to (Ani-ruddha) and afforded delight to (Rati).

[15] Though a (demigod), he was a (god), for he was a (benevolent) (receptacle of wisdom); though a (Dhṛtarāṣṭra), he was a (friend of Bhīma), for he was a (ruler of a kingdom) (who loved virtue); though (come to earth), he took refuge² in the (courts of the gods), for he was (filled with patience) and took refuge³ in (good government); [16] though a (great reed) by nature, he was (smooth) within, for his was the nature of (Arjuna), (upright) within; [17] though born of a (buffalo), he was (begotten by a bull), for he was born of a (queen) and was a (producer of government); though no (central gem of a necklace), he was the (midmost jewel of a throat-band), for he was a (fearless), (mighty leader).

While he ruled the earth, (quibblings⁴ and fallacies) were practised only in arguments⁵ (for there was no need of (habitually checking deceit⁶); [18] there was (infidelity) only among materialists (for there was no (poverty)); there was employment of a (spur) only in executing commands⁷ (for there was no employment of (petty enemies)); there was (picking) [19] only on lutes (for there was no (back-biting)); there was association with (threshing-floors) only in the case of rice (for there was no association with (evil men)); there was capture of (snakes) only among serpent-charmers (for there was no need to capture (liars)); (imposts) were cut only in the receipt of taxes (for there was no amputation of (hands)⁸); (roots) were plucked out only in the case of (wormwood-trees) (for (saceties) did not pluck out their (eyes)); [20] only lotuses opposed the (moon) (for there was no opposition to (Brāhman)⁹); (‘ruler of the world’) was applied only to the elephant of the north¹⁰ (but not to any man

¹ Kāma.

² Śrīraṅga text, ‘he was the refuge of’

³ Śrīraṅga text adds ‘futile answers.’

⁴ Tel. ed., ‘only in Nyaṣa textbooks.’

⁵ Śrīraṅga text adds ‘and castes.’

⁶ Tel. ed. and Śrīraṅga text, ‘only in 759a-exercises.’

⁷ Tel. ed. and Śrīraṅga text, ‘there was hand-cutting only in blossoms.’

⁸ Tel. ed. and Śrīraṅga text, ‘the king.’

⁹ Tel. ed. and Śrīraṅga text, ‘only to the world-elephants.’

save the <king>); there were <fire-tests and balance-tests> only in the case of different sorts of gold (for there were no <ordeals by fire or balance>¹); only jewels were <pierced by needles> (for there was no <disturbance by suggestive movements>); only in child-bearing² was there rending with <gripping pains> (for there was no rending by <impalement>); [21] <Duhśāsana was known> only in the *Bhādrata*³ (for there was no <glimpse of evil instruction>); the <sun's rays opened leaves>⁴ only in the case of lotuses (for there was no <sawing asunder>⁵).

Though the Great Boar was intent on upholding the <earth>, yet he (<Cintāmaṇi>) clove <mountains>. Rāghava entered the forest with <Sītā> leaving his native land (but Cintāmaṇi entered the forest having his <native land>). Bharata had affection for Rāma, yet made <Rāma depart> from his kingdom (but Cintāmaṇi made <peace> in his kingdom). [22] When Nala was united to Damayantī it was a <marriage of one already wedded> (but Cintāmaṇi <regained his territory>). Pṛthu <levelled the earth by banishing the mountains>⁶ (but Cintāmaṇi <covered the earth by sending forth his offspring>⁷). There was, therefore, no reason to mention former kings.⁸

He, moreover, was another sort of monarch and had humbled all the princes on earth. Thus he was a mountain with a visible exaltation of <peak>, which never ceased to delight the <Gan-

¹ In the ordeal by balance the accused was twice weighed. If he was lighter at the second weighing than at the first, he was acquitted; but if heavier, he was condemned. In the fire-ordeal the defendant was required to carry a heated metal pot a certain distance, and was adjudged innocent if his hands, which might be bound with leaves as a partial protection, remained unburned (see Jolly, *Recht und Sitte*, p. 125, Strassburg, 1896).

² Tel. ed., 'in new (i.e. 'first') child-bearings of young women'; Srīrangam text, 'in child-bearings.'

³ Tel. ed. and Srīrangam text, 'in the *Aśvāśāstrā*.'

⁴ Tel. ed. and Srīrangam text, 'the opening of leaves of lotuses by the rays of the sun was the very utmost decree.'

⁵ Cf. the Iranian legend of the sawing asunder of Yima by Spitywa (*Yafet*, 19. 45).

⁶ Cf. *Mahābhārata*, 7. 69.

⁷ This rendering seems justified by the context and by the peronomastic meanings of the words employed, although the commentary does not allude to the applicability of the passage to Cintāmaṇi.

⁸ Tel. ed. adds 'but rather (there was occasion) of blame (of them).'

dharmas who roamed along its slopes; for he never ceased, with his visible exaltation of (majesty), to delight the (steeds that bore his army). [23] He was a (Himālaya), though not shaken by (snow) nor suited to the birth of (Umā), for he was (indeed a lotus) unshaken by (pride) and unsuited for the birth of (deceit). He was a (snowy) (bullock)-banner set upon a (hill), for he was (indeed exalted in speech) and set as a banner of (justice).

He was a (wind), (bending all the forest down), (a friend of the fire), (eager for the clouds), and (bearing along the flowers); for he was (ever patient), (straightening every crooked way),¹ (foremost of ascetics), (not avid of sensual pleasures),² and the (joy of the wise). [24] He was a mine of gems (with no serpents),³ exceeding⁴ deep its (boundaries), (no other a terror to it), ever a very refuge for (fishes), (filled with water), (bearing ships),⁵ whereto (belonged) the (mountain⁶ and the crocodile), (the mighty-lord of rivers), the (ocean); [25] for he was (no knave),⁷ exceeding⁸ deep his (decorum), (no light of his damaying any), ever a refuge like the (moon),⁹ (delightful), (rich in children),¹⁰ (his serenity unshaken), (great, proud), and (with a signet ring). [26] As the moon causes joy in the (night season), is the friend¹¹ of (white lotuses), has his mansion filled with all the (digits), and is (unsurpassed by the constellations); he caused joy in the (festivals), was the friend¹² of (pleasure groves on earth), had his mansion filled with all the (arts), and subdued the excessive might of (his foes). As Sumēru caused the (sun to rise), gave a (golden glory), and had (wealth surpassing the (other) mountains); he caused the (prosperity of his friends), possessed (every beauty), and had (good fortune impregnable and abundant).

¹ Or, 'bushy all fumes.'

² Or, 'eager for the gods.'

³ Tel. ed., 'with no *śarpas*' (glossed as 'a sort of fish,' i.e. 'a whale'); Sringam text, 'with no fear of serpents.'

⁴ Tel. ed. and Sringam text omit.

⁵ Tel. ed. and Sringam text, 'with a good bed.'

⁶ *Māhātma*.

⁷ Tel. ed., 'unbending'; Sringam text, 'fearing not his subjects.'

⁸ Tel. ed., 'ever with a moon-like mine.'

⁹ Tel. ed. and Sringam text, 'rejoice in of virtue.'

¹⁰ Tel. ed., 'the old friend.'

[27] Even had Arjuna been ever with them, the ranks of his foes would not have been equal to the combats in the *Mahābhārata*, for they were not equal to bearing great burdens. Though (Bhīṣma), he was unkind to Śāntanu, for he was terrible and had a ceaseless desire for glory; though (wandering on the mountains), he dwelt not on the hills, for he was accompanied by his attendants and needed not the admiration of his family.

[28] And, furthermore, he (wavered¹ not from the path of a warrior), as Triśaṅku² (wavered¹ in the path of the constellations); though he was (Śiva), (he drank no poison), for he was a giver of wealth and (not depressed); though he was a fire, he was not a flame, for he was a purifier and free from evil habits; though he was a burner, he was not a consumer, for he had a longing for hermitages and was no destroyer; [29] he was no Yama (snatching life away suddenly), for he did not (deprive of life without reason); he was no Rāhu (increasing his radiance by swallowing the sun's disc),³ for he did not increase his greed by seizing the kingdom of a friend; he was no Nala crushed⁴ by (Kali), for he was not crushed⁴ by (strife); he was no Cakri exhilarated by the death of (Śṛṅgāla),⁵ for he was not exhilarated by the death of a (raven); he was attended by (glory and generosity) as the cowherd Nanda was attended by (Yaśōdā); he (planned peace and war) as Jarāśanda's (body was disrupted union)⁶; he possessed (generosity and luxury) as Bhārgava (ever wandered in the clouds); [30] he was attended by (good friends) and commanded (good counsel) as Daśaratha was attended by (Sumitrā) and commanded (Sumantrā); he was (devoted to worthy objects of generosity) and protected the (earth) as Dilīpa was (beloved by Sudakṣiṇā) and protected

¹ Tel. ed. and Srīraṅgaṇa text, 'fell.'

² Srīraṅgaṇa text, 'though Triśaṅku . . . for he had triple powers.'

³ Cf. *Mahābhārata*, 1. 19.

⁴ Tel. ed. and Srīraṅgaṇa text, 'having his body conquered'; cf. *Mahābhārata*,

3. 58-61.

⁵ Cf. *Harivamśa*, 100.

⁶ Cf. *Mahābhārata*, 2. 17.

the «cow»¹; his glory was exalted by his «virtuous life» as Rāma's glory was exalted by the birth of Kuśa and Lava.

He had a son named Kandarapakētu. He was the «joy of the hermits» as the coral-tree «stands in Indra's garden»²; [31] he «produced wealth» as Himālaya was the «birthplace of Śiva»; he was «marked by his luxurious pleasures» as Mandara is «scoured by the body of the serpent»; his «crores were enjoyed by great kings» as Kailāsa's «summit is enjoyed by the Great Lord»³; he gave pleasure to many «women» as the spring gives pleasure in many «gardens»; [32] he made the «earth» resound as Mandara, lifted on high in the churning of the ocean of milk, made the «water» resound; he «took delight in love» as the God of Passion's Bond⁴ «rejoices Ratī»; he was shaken by «meditation» as the collected ashes of Śiva are shaken at «twilight»⁵; [33] he had a «pure heart» and «clung to Viṣṇu's feet» as an autumn cloud has a «dusky centre» and «depends from the sky»⁶; he was accustomed to «all passion and merriment» as Arjuna was accustomed to be «courageous in battle»; [34] he was adorned with a «garland of the circle of the earth» as Kāṁsa was adorned with a «blue lotus garland»; he gave joy to the «humble»⁷ and «delighted the wise» as Tārakya gave joy to «Vinatā»⁸ and had «Sumukha for a son»; he «clasped» a beautiful form to his «breast» as Viṣṇu «changed» his beautiful form into a «boar»; he had «time and justice» put into his own power as Śāntanava had «Death» put into his own power; [35] he governed «all happily» as the host of Kāṁravas was led by «Sūsarma».

Though «Subāhu»⁹ he was a joy to «Rāma», for he had «beautiful arms» and gave joy to «women»; though he had «two

¹ Cf. *Raghuvamśa*, 1-2.

² The heaven of Indra, the home of warriors fallen in battle, and the future hope of popular classic Hinduism, is particularly renowned for its wonderful coral-tree, which, according to *Vāṇapavāda*, 5. 30, was produced at the churning of the ocean of milk, and which has golden bark, copper-coloured leaves, and flowers of surpassing fragrance.

³ Śiva.

⁴ Kāma.

⁵ An allusion to Śiva's revel dances at nightfall.

⁶ Srinagana text, 'he had a pure heart» as an autumn cloud has a dusky centre; he «clung to Viṣṇu's feet» as the moon «depends from the sky».

⁷ Tel. ed. and Srinagana text omit.

⁸ Cf. *Rāmāyaṇa*, 1. 30.

eyes), he was «Śiva», for he was a «great monarch» who «gazed on all alike»; though «made of pearls», his «waist had no central jewel», for he was «free from disease» and «virile»; as a cloud [36] «terrifies flamingoes with showers of exceeding purity», he «slew kings terrified by the edge of his flashing sword»; though a light upon a «pole», his «wick was not consumed», for he was the light of his «race» and his «estate was unimpaired».

The noble, resembling oceans with beauteous «mountains», with «waters» increased exceedingly, and with «contented creatures», attained their highest growth through him who was, as it were, the moon when its «house has all its digits, removes the distress of night, opens the white lotuses», [37] is a friend to «white lotus groves»,¹ and «adorns a quarter of the sky»; for the noble, with «radiant limbs», with «life» increased exceedingly, and with «amiable qualities», [38] attained their highest growth through him who was the «home of the aggregation of all virtues, delighted in Śiva's way, destroyed his enemies», was a friend of «pleasure groves on earth»,¹ and had his «hopes fulfilled».

And the hearts of women rejoiced at the sight of him who was like the God of the Dolphin Banner, causing «Aniruddha» delight, «dear to Ratī», and «armed with an arrow of flowers»; for he caused «unimpeded» delight, was a «friend of wantonness», and «surpassed the Flower-God». For him who was as the spring with the «attendant southern breeze», with «sweet koel-notes»² pleasing the ear,³ expanding the «buds», making the «forests bend», [39] «delightsome with fragrant flowers», with «lotuses» easy for all to gather, possessing an abundance of «white thorn-apple trees» spread abroad, but passing over the «wormwood», damsels felt attachment, being like creepers of the forest with a thousand «buds», crowded with «bees», charming with «sprigs», and with «sportive birds»; since he had a «continual

¹ Tel. ed. and Srinagaram text omit.

² The notes of the koel, or Indian cuckoo (*Eudynamis orientalis*, Linn.), though in themselves scarcely pleasant, are hailed with delight as a harbinger of spring, and the bird is, therefore, regarded as a friend of love.

³ Tel. ed. and Srinagaram text, 'the eye and ear.'

income for the attendant nobles),¹ possessed a (sweet koel-voice) pleasing the ear,² expanded (dove), gave a (charming colour to women), (delighted in learned sages), possessed (good fortune) easy for all to gather, spread abroad an abundance of (gold), and surpassed his (does), while the damsels [40] were filled with a thousand (anxieties), were sought by (lovers),³ were charming because of their (coral necklaces),⁴ and were at the (wanton age).

And by his staff-like arm on the field of battle [41] the bow was gained, by the bow the arrows, by the arrows his foeman's head, by this⁵ the world,⁶ by this⁷ a leader such as had never been before, by the leader fame, by fame the seven seas, by the seas the renown of the kings of the Kṛta and other ages, and by that⁸ constancy, and by this⁹ something marvellous every instant. And the periphery of the bosoms of the lovely wives of his foes, who had been consumed by the fire of his majesty, was deserted by their pearl necklaces, as if terrified by the blows of their hands.

[42] And his sword, as if coloured with lac from the feet of the Goddess of Victory which had been moistened with the blood of slain infantry, elephants, and horses, shone over a sea of conflict whose shores were covered with quantities of pearls¹⁰ fallen from must elephants'¹¹ frontal lobes which were shattered by sharp arrows, with flying (birds), with hundreds of (rivers and white and blue lotuses) whose manifold charms were spread through the (beautiful waters),¹² with¹³ (dancing waters), and terrible because of the fierce pride of the (śubhaga)-fish which

¹ Or, 'was a competency for his retainers, sages, and honourable men.'

² Tel. ed. and Sringam text, 'the eye and ear.'

³ Or, 'had curls on their foreheads.'

⁴ Or, 'because of their long hair.'

⁵ Tel. ed. and Sringam text, 'by the foeman's head.'

⁶ Tel. ed., 'by the world unprecedented renown as a leader, and by renown fame.'

⁷ Sringam text, 'by the world.'

⁸ Tel. ed. and Sringam text, 'by renown.'

⁹ Tel. ed. and Sringam text, 'by constancy.'

¹⁰ Sringam text, 'round pearls.'

¹¹ The frontal lobe of an elephant is believed to contain a pearl, called *śubhaga* or *pajumayi*, which is possessed of magic properties (Crooke, *Popular Religion and Folk-Lore of Northern India*, 2 ed., 2, 240, Westminster, 1896).

¹² Tel. ed. and Sringam text, not alluding to pan, 'with tortoises (clinging) on the feet of elephants coming up from the beautiful water, with lovely white and blue lotuses, with hundreds of rivers.'

¹³ Tel. ed. and Sringam text, 'undulating with.'

were eager to consort with the [43] *Gurasundarī*; since it shone on a sea of conflict¹ whose shores were covered with quantities of pearls fallen from must elephants' frontal lobes which were shattered by sharp arrows, with flying <darts>, with hundreds of <fleshless, white-umbrellaed armies> whose manifold charms were spread through the <red> waters, with² <convulsing corpses>, and terrible because of the fierce pride of <warriors> eager to consort with the <Apsarasas>.

[44] Then, once upon a time, when the night was finished; when the Lotus-Lord of shell-like beauty was sinking with his spouse, the Night, into the western³ sea; while he was white, as it were, with the curds which constitute a morsel of food for (Buddhist) ascetics at their mealtime, and was like a mass of Yamunā's foam by night, and resembled a fragment of stone⁴ for the polishing of Mēnakā's nails, and had the shade of the soma-plant in the centre of his body, and resembled the silver earring⁵ of a head laid softly down on the pillow of the western mount, and seemed to be the goblet of Lady Night containing a remnant of wine; [45] when the bees had their feet caught in the pollen of the white lotuses which had been converted into cold⁶ paste by the dew; when by their soft chatter the *maheśas* revealed women at their rendezvous; when the huts of the ascetics awoke intent on study; when the streets resounded with poetic tales chanted by mendicants in the *vibhāsa* mode⁷; [46] when the lamps seemed unable, because of their exceeding thinness,⁸ to bear the blackness of night⁹ which they had entirely

¹ Tel. ed. and Srirangam text, 'in the forefront of battle, as on a sea terrible with the roaring soles of soldiers marching in eagerness to consort with the Apsarasas';—apparently with no attempt to pun.

² Tel. ed. and Srirangam text, 'undulating with.'

³ The distinctly conventional character of Sabandha's romance is well illustrated by his making the moon set in the west because the sun does.

⁴ Tel. ed., 'crystalline stone'; Srirangam text, 'fragment of white stone for the polishing.'

⁵ Tel. ed., 'the circle of the silver earring of night, with her head softly resting,' etc.; similarly the Srirangam text.

⁶ Tel. ed. and Srirangam text, 'cold, icy water.'

⁷ Tel. ed., 'Akṣa mode.'

⁸ Or, 'emptiness.'

⁹ Tel. ed. and Srirangam text, 'mass of nocturnal blackness.'

swallowed up, and which they vomited, as it were,¹ under the guise of lampblack, and were exhausted by having stretched their necks a hundred times as if to see the tremulous delights of amorous union,² [47] and had been witnesses of manifold ways of wanton sport,³ seeming to protect the darkness⁴ lurking beneath them as if it were a refugee; when they had become <dull> because their <oil> had been consumed as knaves⁵ become <lack> because their <affections> have been consumed; when they had reached the end of their <wicks> as the exceedingly aged reach the end of their <lives>; when they had only their <bowls> left as noble lords reduced in their estate have only their <bodies> left; [48] when they were <put in the middle of the house> as demons <wander abroad at the end and middle of night>; when they had <moths> flying about them as the <sun> descends on the summit of the western mount; when the gifts of flowers in the boudoirs, that had been noisy with the humming⁶ of swarms of bees delighting⁷ in the abundance of unceasing drops⁸ of honey had withered; [49] when the downy Nepal jasmynes had fallen from the tresses; when fair women seemed to be pouring forth teardrops for grief at separation from their lovers⁹ and, with bud-like feet¹⁰ tinkling with anklets, delayed, as it were, the departure of their best beloved; when the mist of perspiration¹¹ had been dried by the wind of the wings of a swarm of bees enamoured of the perfume of the wreaths of half-opened Malabar jasmine¹² in thick tresses dishevelled by weariness of

¹ Tel. ed. and Srirangam text omit 'as it were.'

² Tel. ed., 'the quivering of amorous women.'

³ Tel. ed., 'varied love-joys with delights manifold'; Srirangam text, 'wanton sport with perturbations manifold.'

⁴ Tel. ed. and Srirangam text, 'mass of darkness.'

⁵ Tel. ed. and Srirangam text, 'the voices of knaves.'

⁶ Tel. ed. and Srirangam text, 'sound of the humming.'

⁷ Tel. ed. and Srirangam text, 'suspended with the intoxication of tasting.'

⁸ Tel. ed., 'drops fallen unceasingly'; Srirangam text, 'drops falling unceasingly.'

⁹ Tel. ed. and Srirangam text, 'best beloved.'

¹⁰ Tel. ed. and Srirangam text add 'when they (the fair women) shone with bud-like feet.'

¹¹ Tel. ed., 'particles of the mist of perspiration'; Srirangam text, 'particles of perspiration.'

¹² Tel. ed. and Srirangam text, 'midnight.'

intense passion in the waning night; [50] when damsels were tuneful¹ with the jingle of the bracelets on their tremulous, slender arms while they illumined their apartments by the light of the rays² of their milk-white teeth, revealed through their sobbing at the pain caused by the loosening of the hair which adhered to the fresh³ nail-marks⁴; [51] while their attendants, wearied with importunities for another glimpse, saw lovers constantly; while (the damsels themselves) felt bashful just for an instant at the endearing words of the house-parrots who had remembered⁵ a hundred shameless speeches uttered in the night⁶; [52] when they (the damsels) had the beauty, as it were, of an autumnal day with <clouds not adorned by sky>,⁷ for their chosons were adorned by the marks of nails; when they seemed nigh unto death and had their faces set toward the <city of the Lord of Life>,⁸ for their faces were set toward their <lovers' persons>; when they resembled a row of trees in a forest in the spring-tide abounding in <sap>, for they abounded in <anxiety>; when they were embraced by their lovers; when there blew a wind that rocked the filaments of the flowers and removed their pollen from the hair [53] of damsels wearing delightfully tinkling jewels, whilst it had an abundance of expanded white lotuses, and caused pleasure, and rejoiced in union, and rained down a fire of chaff,⁹ as it were, on lonely¹⁰ girls lightly deserted by their lovers, and surrendered them wholly to the burning arrows of love, and carried far [54] the plaint of the Brahminy duck¹¹;

¹ Tel. ed. and Sritangam text, 'churning.'

² Tel. ed. and Sritangam text omit 'rays.'

³ Tel. ed. and Sritangam text omit 'fresh.'

⁴ See Schmidt, *Beiträge zur indischen Erotik*, pp. 478-496, Leipzig, 1902.

⁵ Tel. ed., 'who made up speeches of love's shamelessness'; Sritangam text, 'who remembered speeches of love's shamelessness.'

⁶ The same embarrassing habit of the parrot is mentioned by Amara (see Büchlingk, *Indische Sprüche*, 2 ed., No. 2710, St. Petersburg, 1870-1873).

⁷ Their beauty was like the dark named clouds.

⁸ A euphemism for Yama, the God of Death.

⁹ A fire of chaff being proverbially sudden and intense; Tel. ed. and Sritangam text, 'powder of a fire of chaff,' also omitting 'rained down.'

¹⁰ Tel. ed., 'lonely, deserted.'

¹¹ According to the conventions of Sanskrit literature, two indiscreet lovers were transformed into Brahminy ducks (*Cassara rufila*, Pallas) and condemned to pass

then (Kandarpakētu) saw in a dream¹ a damsel² about eighteen years of age with her hips girt³ round with the bond of a girdle⁴ which was the gate⁵ of the city of delight of her thighs; which was the golden rampart of the great treasure-house of the city of joy⁶; which was a trench for the line of the tendril of down⁷;

each night separated by a river, from whose opposite banks they continually call to each other.

¹ Cf. Hall, *Introd.*, pp. 30-31, note; and, for parallels in Sanskrit romances and dramas, as well as in *The Thousand Nights and One Night*, see Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM.*, 18, 40-41, 50. For a more modern parallel, reference may be made to the Panjābi legends of Princess Adhik Anup Dai, daughter of Rājā Sirkat (a hero of the Rājā Raslā cycle), and of Jalāl, the blacksmith's daughter (Temple, *Legends of the Panjāb*, 1, 232; 2, 168-169, Bombay, 1884-1900). The same motif is found in early European romances, as in the *Ayres de la Brague* and *Palmerin de Oliva* (Dunlop, *History of Prose Fiction*, 1, 258-259, 380, London, 1896). See also, for other instances of dreams toward morning, *Harjvarita*, pp. 136-138, 166, 207, Bombay ed., 1892 (tr. Cowell and Thomas, pp. 103-106, 132-133, 177, London, 1897); *Kādambari*, pp. 135-136, Bombay ed., 1890 (tr. Kidding, p. 67, London, 1896); *Spṛharakāśīkharaprakāśa*, 2, 43 (ed. and tr. Leclerc, Paris, 1908); Nalini Saini, *Dravidian Nights*, p. 49, Madras, 1886; Freyre, *Old Dacan Days*, 2 ed., pp. 62-69, London, 1870. 'In India, as elsewhere in the East, dreams play an important rôle in divination, and the wide sphere of Sanskrit cosmology has been admirably discussed by Julius von Nagelein (*Der Traumwelt des Jāgaddīva*, Gießen, 1911), on the basis of a critical edition and translation of Jagaddīva's *Śrīyāgaddīvaśāstra*. It seems generally agreed that dreams toward morning come true (cf. the texts cited by Hall, *loc. cit.*). According to the *Kāthāsaritsaṅga*, 46, 150, 'the slow or speedy fruition of it [a dream] depends on the difference of time [when it is beheld]; but this dream, being seen at the end of the night, will give a speedy fulfilment'; and it may be added that the Amara prince Upl, to whom Subandha himself alludes (below, p. 61), first saw her future husband, Anuruddha, in a dream (*Kāthāsaritsaṅga*, 31, 21-22, tr. Tawney, 2, 276-277, Calcutta, 1889).

² This detailed description of the heroine, to which many parallels might be cited in Sanskrit literature, becomes of special interest when compared with the well-known representations of the female form in Indian art, in which the breasts and hips are of exaggerated development, while the waist is correspondingly slender. Vāsavadattā is to be classed, from Subandha's description, as a *paṇḍitā*, having, among other characteristics, a moon-like face, eyes with reddish corners, dark, heavy hair, a line of down on the abdomen, and a slow gait; a *śarāṅgī*, as being between sixteen and thirty, and a *dārasatva*, as being noble in conduct and wealthy (Schmidt, *Beiträge zur indischen Erotik*, pp. 210-224, 242-253, Leipzig, 1902). For similar, but far briefer, descriptions of Oriental beauties, see, for example, Symmeton, *Romantic Tales from the Panjāb*, pp. 391-392, London, 1902; *The Thousand Nights and One Night*, tr. Payne, 3, 111-112; 4, 193; 7, 147, 210; 8, 103-104, London, 1882-1884.

³ Tel. ed. and Srinagana text, 'marked out.'

⁴ Tel. ed., 'new girdle.'

⁵ Tel. ed. and Srinagana text, 'garland of.'

⁶ Tel. ed. and Srinagana text, 'the golden rampart of the abode of the treasure of her thighs, Love's great depository.'

⁷ Tel. ed., 'some of the trench for the multifarious tendril of down'; Srinagana text also adds 'scent.'

which was a halo for the disc of the moon of her hips; which had a golden inscription consisting of a line of down that proclaimed victory over the triple world¹; which was the line of the moat of the prison of the hearts of all men; [55] and was as the bar of the chamber of a flock of birds which were the glances of the world.²

(She was) adorned with a waist which seemed full of sorrow through failure to see her moon-like face that was hidden by the burden of her swelling breasts; which appeared to be filled with weariness from the oppression³ of the urns of her bosom and the circlets of her heavy⁴ hips; which had apparently conceived a deep resentment for her massy buttocks⁵; [56] which seemed filled with exhaustion from the restraining hand⁶ of the Creator who had compressed it exceedingly; and which had become extremely slender, as if on account of its anxious thought: 'Suppose mine own breasts should fall on me like projections from a height'?

(She was) beautified by breasts with golden jewels filled with gems of passion⁷; with nipples for seals; apparently nailed with iron under the guise of nipples through fear of falling because of their vast circumference; [57] accumulations of loveliness, as it were, remaining after the consecration of all her members; the lotuses, so to say, of the pool of the heart; possessed of the beauty of a pillow for the cheek⁸ of Love; the fruit of the tendril of the line of down; caskets full of the dust of the lure that

¹ Tel. ed., 'which had Love's golden inscription with a row of letters that proclaimed his victory over the wide triple world'; similarly the Srirangam text.

² She attracted and kept captive, like so many birds, the glances of every one. Tel. ed., 'as the golden bar of the chamber of the abode of her thighs for birds which were the glances of the whole world'; Srirangam text, 'as the golden bar of the chamber of the abode of birds which were the glances of the whole world.'

³ Tel. ed. and Srirangam text, 'the confined oppression on both sides from.'

⁴ Tel. ed. and Srirangam text, 'very heavy.'

⁵ Because her waist shrank away from them.

⁶ Srirangam text, 'as if with pain produced by the seizure of the hand.'

⁷ Tel. ed. and Srirangam text, 'golden caskets filled with gems of passion.'

⁸ Tel. ed., 'a box of the unguent of Love'; Srirangam text, 'a-pillow for the support of Love.'

increases the pride of passion¹; heavy with the fall of the hearts of all mankind; the fruits of the mighty tree of existence; the product of the great tree of youth; two Brahminy ducks, charming with necklaces of pearl for lotus-filaments²; [58] fruits of the tree of Prayāga, which seemed to stand at the juncture of the line of down with her necklace of pearl³; the solitary dwelling⁴ of the God of Love when overcome by weariness from the conquest of the triple world.

(She was) beauteous with a bud-like lower lip which had the glow of eventide in close proximity⁵ to her moon-like face; which had what seemed to be a minium seal as a guard for the jewels of her teeth; [59] which was coloured, as it were, by the flushing redness of her heart⁶; which was, so to say, a fresh bud⁷ of the coral-tree from Passion's sea. (She was) adorned by a pair of eyes which were longer than a very tender screw-pine blossom; with languidly tremulous glances; giving rise to a suspicion that they were the windows of wanton Love abiding in the inner chamber of her heart; causing beatitude by their very passion; [60] with redness in their corners as if for anger at her ears, which hindered their further extension⁸; seeming to whiten all the world; making the sky seem filled with a forest of expanded lotuses; pouring forth, so to say, thousands of oceans of milk; seeming to surpass the loveliness of a garland of downy Nepal jasmine and blue lotus.⁹

(She was) beautified by a nose which was the column¹⁰ of the

¹ Tel. ed., 'dust of the proud nature of passion'; Srinagum text, 'dust that increases the pride of passion.'

² Tel. ed. and Srinagum text, 'hides through their greed of lotus-filaments (which were) pearl necklaces.'

³ Tel. ed., 'the shores of Prayāga in the guise of the junction of the Ganges and the Jumna, (which were) her pearl necklace and line of down'; similarly the Srinagum text.

⁴ Tel. ed., 'the solitary rest-house'; Srinagum text, 'the victory rest-house.'

⁵ Tel. ed. and Srinagum text, 'constant close proximity.'

⁶ Tel. ed., 'inward redness.'

⁷ Tel. ed. and Srinagum text, 'a bit.'

⁸ The eyes of an Indian beauty are conventionally supposed to extend to her ears.

⁹ Tel. ed., 'surpassing a garland of blue lotuses clinging to downy Nepal jasmine-flowers.'

¹⁰ Tel. ed., 'trunk.'

balance for the jewels of her teeth¹; [61] the bridge betwixt the oceans of her eyes²; a wall, as it were, between two elephants mad with youthful passion. (She was) adorned with delicate brows which were clusters of bees about her blue-lotus eyes³; portals⁴ of her face that formed the abode of Love; the shores⁵ of Passion's sea; wantoning in youthful dancing. She possessed, as it were, the loveliness of the sky in the rainy season [62] with clouds swelling with beauty, for her breasts swelled with beauty.⁶

Like one⁷ who has gained the cry of Victory she stood on the tip of a trembling balance,⁸ for she had trembling anklets; she was like Suyōdhana's valour while his eyes rested on Karna, for her eyes extended to her ears; she seemed to have the sportiveness of the Dwarf⁹ in exhibiting his destruction of Balī,¹⁰ for she revealed her furrowed folds; she was like the station of the sun in Scorpio (after traversing Virgo and Libra), for she transcended comparison with other damsels; [63] she rejoiced in unblemished beauty as Uṣā rejoiced at the sight of Aniruddha¹¹; she had the beauty of lovely eyes as Śaci delighted in gazing on Indra's pleasure groves; she had, as it were, the sportful dancing of Śiva with his quivering serpent, for she had beautiful eyes and ears; she had lofty dark nipples as a forest¹² has lofty dark bread-fruit trees; [64] she was adorned with a

¹ Compare the Euphuistic passage in Ben Jonson's *Cynthia's Revels*, 5. 2: 'You that tell your mistresses, her beauty is all composed of theft; her hair stole from Apollo's golden-locks; her white and red, lilies and roses stolen out of paradise; her eyes two stars, plucked from the sky; her nose the gnomon of Love's dial, that tells you how the clock of your heart goes; and for her other parts, as you cannot reckon them, they are so many; as you cannot recount them, they are so manifold.'

² Tel. ed. and Srirangam text, 'the bridge, as it were, betwixt the ambrosial oceans of her eyes.'

³ The bees being extremely fond of the lotus.

⁴ Tel. ed. and Srirangam text, 'garlands of the portals.'

⁵ Tel. ed. and Srirangam text, 'currents.'

⁶ Tel. ed. and Srirangam text, 'scolds swelling with rain' and 'breasts shining with pearl necklaces.'

⁷ Tel. ed., 'like a king.'

⁸ This seems to be introduced merely for the sake of the pun on *tailāṅga*.

⁹ Viṣṇu.

¹⁰ Cf. *Rāmāyaṇa*, 1. 29; *Śiṣyavatsyāraṇa*, 8. 21-23.

¹¹ Cf. *Hārivaṃśa*, 173-186; *Kaṭhāsarit-saṃgraha*, 6. 31.

¹² Tel. ed. and Srirangam text, 'the Vṛkṣa forest.'

beautiful throat and with armlets) as the army of monkeys was adorned by *Śugrīva* and *Āṅgada*.

She seemed to be made of planets¹: of the *Śun*, for she had a shining ornament; of the *Chūn*, for she had a beautiful round face²; of *Chārā*, for she had a cross bud-like³ lower lip; of *Chūmerū*, for she had a lovely appearance; of *Chūpiter*, for she had heavy round hips; of *Chūnus*, for she had wide-open lotus eyes⁴; of *Chūturn*, for she had slow-moving steps; of *Chūhū*, for she had dark heavy hair.⁵

She was a picture, as it were, on the wall of life⁶; [65] the place of assembly, so to say, of the loveliness of the triple world; apparently the perfect elixir for the Great Ascetic⁷ in his youth⁸; seemingly the place of Passion's fancy; the repository, so it would seem, of delight; [66] the flag of conquest over the threefold earth,⁹ as it were, of the God of the Dolphin Banner¹⁰; evidently the manifestation of intellect¹¹; the conqueror, it would seem, of Passion¹²; a powder, so to say, to numb the senses¹³; a power, one would think, to bewilder Love; apparently the joyous abode of beauty; the sole sanctuary, as it were, of good fortune¹⁴; seemingly the place where loveliness had its origin¹⁵; [67] wellnigh a perfect seduction of the mind¹⁶; almost a blind¹⁷ of the juggler

¹ A similar thought is expressed by Bhartṛhari (Bühling), *Indische Sprüche*, 1 ed., No. 369, St. Petersburg, 1870-1873). In like fashion a girl is described as made of flowers in *Harṣacarita*, p. 28, Bombay ed., 1893 (tr. Cowell and Thomas, p. 263, London, 1897).

² Tel. ed. and Śrinagana text, 'for she had a smile of white beauty.'

³ Tel. ed. and Śrinagana text omit 'bud-like.'

⁴ Tel. ed. and Śrinagana text insert, transferring this further down, 'of *Chūnus*, for she had a white pearl necklace.'

⁵ Tel. ed. and Śrinagana text omit.

⁶ Tel. ed. and Śrinagana text, 'like a picture on the life-wall of the theatre of the triple world.'

⁷ Śiva.

⁸ Tel. ed., 'the perfect elixir of youth.'

⁹ Tel. ed. and Śrinagana text omit 'over the threefold earth.'

¹⁰ Kṛmā. ¹¹ Tel. ed. and Śrinagana text omit.

¹² Tel. ed. and Śrinagana text, 'the battle-ground, as it were, of Love.'

¹³ Tel. ed., 'the confusion, so to say, of all the senses.'

¹⁴ Tel. ed., 'good fortune's birth-hall, as it were, of friends' support.'

¹⁵ Tel. ed. and Śrinagana text, 'rendervous.'

¹⁶ Tel. ed. and Śrinagana text, 'wellnigh a perfect spell for the winning of love' (Śrinagana text, 'mind').

¹⁷ Tel. ed. and Śrinagana text, 'almost a mighty drug to blind the eyes.'

Love; a production of the Creator, so to say, for the enchantment of the triple world.

Then, while he drank her in, as it were, with eyes dilated with joy, sleep, which he had long served, became jealous¹ and deserted him. [68] But when he awoke, he was unable to sustain himself, being drowned, so to speak, in a sea of poison, and as if submerged in the words of his enemies. Thus then, for an instant, he embraced the sky, and with outstretched arms² cried to his beloved, as if she were painted in the heavens,³ graven on his eye, and carven on his heart: 'O, dearest one, come! come! where dost thou go?'⁴ Then in that very place he passed the day on his bed, with his eyes closed,⁵ with all his attendants barred out, with the doors shut, [69] and refusing all enjoyment of food,⁶ betel, and the like. Thus, too,⁷ he spent the night as well with longings for the coming of the dream.

Then his confidential friend, named Makaranda, somehow gained entrance⁸ and thus addressed Kandarapakṣu, who was overwhelmed with the wounds of the arrows of Love: 'My friend, [70] why dost thou take to this unwonted course, which is unbecoming to a man of honour? When they behold this conduct of thine, the good are awayed by perplexity, while the wicked, on the other hand, make it out to be undesirable and indecorous⁹; for the heart of the evil man finds its highest delight centred in bringing to light what is undesirable. Who, pray, can discern the true character of such an one?

'Thus, even though a (Bhīma), he is <no foe of Bakā>,¹⁰ for he

¹ In like manner life becomes jealous of Mahāvēśa because of her love for Puṇḍarikā in the *Ākṣayānuk*, p. 224, Bombay ed., 1890 (tr. Riddling, p. 122, London, 1896).

² Tel. ed., 'stretching out his arms for an instant to the sky to embrace it'; Srinagana text, 'blindly stretching out his arms to the sky to embrace it.'

³ Tel. ed. and Srinagana text, 'in the heavens and its subdivisions.'

⁴ Tel. ed. and Srinagana text, 'O, dearest one, go not! go not!'

⁵ Tel. ed. and Srinagana text, 'clinging to his couch.'

⁶ Tel. ed. and Srinagana text omit 'food.'

⁷ Tel. ed. and Srinagana text add 'somehow or other.'

⁸ Tel. ed. and Srinagana text, 'gained entrance and a sight (of Kandarapakṣu).'

⁹ Tel. ed. and Srinagana text, 'perceive thy (Srinagana text, 'this') indecorous and undesirable course.'

¹⁰ See *Mahābhārata*, I. 159-166.

is horrible and a foe of them that praise him; though a fire, he is a wind, for he is a devourer of his own place of refuge; and a dog in his mother¹; [71] though very pungent, he is of fine flavour, for he is very cruel and utterly insipid; he does not abandon his bitterness, though flattered by clasped hands and prostration at his feet,² even as mustard-oil abandons not its sharpness, though caressed with both hands and held to the head; he is delightful on account of his freedom from faults (at first), but afterwards is unpleasant and cruel even as the fruit of the palmyra-palm tastes pleasant at first, but is disagreeable and sharp at the last; he, when deserted, wrinkles his brow even as the dust of the feet, when shaken off, discolours the head.

He confirms his folly in proportion as he is humoured even as the fruit of the poison-tree strengthens madness in proportion as it is honoured; [72] he has no lack of enemies with his bad conduct even as there is no dearth of water in low ground³; he brings distress to the good with his great jealousy even as a summer day brings distress to the flowers with its swarms of gnats; he is cunning in binding sins together and eager to destroy the works of all men even as the darkness is cunning in binding night together and eager for sunset.

[73] Though Śiva, he is Viṣṇu, for he is a prince of unseemly conduct⁴; he is dead and praises not his subjects even as Indra's horse cried aloud and exulted in his birth from the ocean; he agitates the heart of a good man, even though he is disturbed and shows affection, like as the churning-stick agitates the heart of the cream, even though it is separated and

¹ A false etymological pun on Mātariśvan, an obscure Vedic deity (on whom see Macdonell, *Vedic Mythology*, pp. 71-72, Strassburg, 1897; Hillebrandt, *Vedische Mythologie*, 2. 149-153, Berlin, 1899; and the authorities there cited). The name probably means 'having water as his mother' (Fay, *JAOS.* 26. clxli-clxlii), or, less plausibly, 'maternal peer' (Fay, *RZ.* 45. 134-135).

² Literally, 'sustained by the head (of his suppliant).'

³ Tel. ed., 'he has no

lack of enemies even as a dearth of water is not produced by a river in low ground.'

⁴ Tel. ed. and Srīringam text, 'he has unseemly conduct even as Rudra has abnormal eyes; he is deceitful even as Viṣṇu holds a disc.'

shows «butter»¹; [74] he is noisy with «self-praise» and «garulous of his wanderings in the world» even as an offering to the Yaksas is noisy with «crows» and «bears evidence of wandering dogs»²; his visage is distorted from «entire lack of self-control» and his «generosity» is suppressed even as a must elephant³ fixes his distorted visage on «his female» and suppresses his «chor»⁴; he is «not alarmed by fear of God» even as a bull is «weariet from union with the cow».

‘He is «miserable through his disgrace of his family» and is devoted to «evil ways»⁵ even as a paramour is «distressed by an error in his name» and is devoted to the «way of the fair»; [75] he causes slowness in «softly modulated and excellent» speech even as the disease of indigestion⁶ causes slowness in «body» (and) speech; he is devoted to the «breaking of agreements» and a friend of the «foes of his lord» even as a jackal is devoted to the «flesh of a corpse» and delights in the «night»; [76] «the sight of him causes distress to his kindred» even as a corpse is «deprived of the use of its eyes»; he destroys «good fortune» even as the axe cuts the «sandal-wood»; he «destroys his family» and cuts down «men gifted with patience» even as the spade «cleaver the earth» and cuts down the «creatures that share in the soil»⁷; [77] he engages in «dow actions» even as a dog engaged in «venereal acts» makes good folk ashamed; he, for all his «charms of hair and face», has no pleasure in his «lute, skilful though he is» like as a must elephant «delights in the forest», yet has no pleasure in the «spreading greensward, even though he traverses it».⁸

¹ Tel. ed., not expressing ‘of a good man,’ has ‘shows continually.’

² Tel. ed. and Srirangam text, ‘he wanders about the world even as an offering to the Yaksas has effects of crows,’ etc.

³ Tel. ed. and Srirangam text, ‘as an elephant.’

⁴ If «śākhā» be synonymous with «śākhā», this may be an allusion to the infamous ‘left hand’ Tantra-worship (Hopkins, *Religion of India*, pp. 490-492, Boston, 1895).

⁵ See Jolly, *Medicine*, p. 77, Strassburg, 1901.

⁶ Treat, according to the commentator Śivakṣa.

⁷ Tel. ed., ‘he has no pleasure in his «goodly youth»’ (pramāṇa + āsa = āsa-pramāṇa); Srirangam text, ‘he rejoices not in his companions of equal age even as the elephant occasionally rejoices not, . . .’ (pramāṇa + āsa = āsa-pramāṇa).

[78] 'The shoots of evil vices are born without seed and grow without a stock, and hard they are to uproot; if a particle of iniquity enters into the heart of the wicked, it is a terrible thing. But into the heart of the good it enters not; and if at any time it does enter, [79] it is like quicksilver, unstable for an instant; the virtuous, even as deer, are obedient to the voice of one¹ who knows their pleasure; persons like thee easily capture the heart of a friend² as do the wagtails of the autumn-tide; and the wise³ give no unseemly counsel, while the friendship of the foolish is thrown on the side of profit. [80] And likewise,⁴ when milk, fancying⁵ that "water is as milk because of its sweetness, coolness, purity, and healing of distress," enters into friendship (with water), destruction is wrought by water itself, when it reflects that "ruin has come in times gone by through the decoction of me myself, increased by union with that (milk)."⁶ This conduct is, therefore, extraordinary; follow the course, my friend,⁷ which is customary among the upright; [81] the noble themselves go utterly astray by mistaking their direction.'⁸

When he (Makaranda) had said this,⁹ and more to the same effect, Kāndarpakētu, dominated by the wounds of many¹⁰ arrows

¹ Tel. ed., 'take refuge with me'; Śrīraṅgaṃ text, 'the virtuous are not, like deer, obedient to a petty pleasure.'

² Tel. ed., 'persons like thee take away pleasure, as do the wagtails'; Śeṭṭṭaṅgaṃ text, 'persons like thee obtain the veal of a host of friends.'

³ Tel. ed., 'the friendly-minded.'

⁴ Tel. ed. omits 'and likewise.'

⁵ Tel. ed. and Śrīraṅgaṃ text add 'from the identity of sound.'

⁶ Tel. ed., 'by water, thinking that "ruin has come upon me sometime in the decoction of milk, which had gained increase from union with myself"; similarly the Śrīraṅgaṃ text. The close union of mingled water and milk becomes, in Sanskrit literature, a type of the truest and most altruistic friendship (cf. Bühling, *Indische Sprüche*, 2nd ed., Nov. 2024, 2026, St. Petersburg, 1870-1873). The passage may, perhaps, be partially elucidated by a stanza from Bhartṛhari (*id.* No. 2026), thus rendered by Tawney (*Five Centuries of Sanskrit Poetry*, pp. 30-31, Calcutta, 1877):

'Milk to the water with it mixed its native virtues gave,

Which, playing sore its tortured friend, rushed on a flaming grave;

The milk, unwilling to be left, must share its fellow's fate,—

True friendship ever cannot reach, nor fiery pains abate!'

⁷ Tel. ed. and Śrīraṅgaṃ text omit 'my friend.'

⁸ Tel. ed. and Śrīraṅgaṃ text, 'the good, though going astray by mistaking their direction, again regain the right path.'

⁹ Tel. ed. and Śrīraṅgaṃ text, 'his dear friend, Makaranda, having said,' etc.

¹⁰ Tel. ed. and Śrīraṅgaṃ text omit 'many.'

of Love, somehow said slowly: 'Good friend, my mind¹ is confused by a hundred afflictions as Diti was confused by (Indra).² This is no time for advice; my limbs seem to be on fire; [82] my faculties are boiling, so to speak; my vitals feel as if bursting³; my breath is almost leaving me; my senses are wellnigh eradicated; and my memory is destroyed.⁴ Now, therefore, if thou didst share the sorrows and joys of our playing together in the dust,⁵ then follow me.' So speaking he went forth from the city with him, unnoticed by his retinue.

Straightway, after going a distance of several hundred *vaibars*,⁶ a great mountain,⁷ called Vindhya, was seen with its thousand peaks bowed down to earth,⁸ restrained by Agastya's word⁹; [83] with its sides¹⁰ thronged with hundreds of savages eager to slaughter hundreds of female yaks who had been delighted by hearing the songs of pairs of Vidyādhara (then) slumbering peacefully¹¹ in the bowers within its caves; with its rocky sides cooled by breezes bearing the perfume of trickling yellow sandal-wood¹² broken and dragged down by the trunks of the elephants on its ridges¹³; [84] with the monkeys¹⁴ eager to lick their paws wet with the sap of the palmyra-palm fruit which had been broken by its exceedingly long fall; with its borders fragrant with the

¹ Tel. ed. and Srinagaram text, 'the mind of folk like me.'

² Cf. *Adityapra*, i. 46.

³ Tel. ed. omits this clause.

⁴ Tel. ed. and Srinagaram text, 'is, as it were, destroyed.'

⁵ Alluding to their childhood days as playmates. Tel. ed. and Srinagaram text, 'Now this is enough of this talk. If thou didst share the joys and sorrows of our playing in the dust, then let it be come together with me.'

⁶ A *vaibar* is equivalent to 400 *arabhis*. Tel. ed., 'then, having gone with him a journey measured by several hundred *vaibars*'; similarly the Srinagaram text.

⁷ Tel. ed. and Srinagaram text omit 'great.' With this description of the Vindhya Cartellieri ('Sahasraha and Bhaga' in *WZKM* 7, 131) compares that given by the *Kālidāsa*, pp. 28-33, Bombay ed., 1890 (tr. Kilding, pp. 16-28, London, 1896).

⁸ Tel. ed. and Srinagaram text, 'to the chaos of the earth.'

⁹ Cf. *Mahābhārata*, 3. 103-104.

¹⁰ Tel. ed. and Srinagaram text, 'with its sloping sides thronged with hosts of savages eager to slaughter bands of female yaks.'

¹¹ Tel. ed. and Srinagaram text omit 'peacefully,' the latter having 'awakened from sleep.'

¹² Tel. ed. and Srinagaram text, 'sandal-wood sap.'

¹³ Tel. ed. and Srinagaram text, 'elephants come to its sloping ridges.'

¹⁴ Tel. ed. and Srinagaram text, 'with hosts of monkeys.'

perfume of the juice of various fruits sipped again and again¹ by pairs of *chickorees* dwelling near its overhanging cascades; [85] seeming to sustain a host of stars clinging to its summit since its peak was speckled by pearls² fallen from the temples of must elephants which had been cloven by the edges of the sharp claws of thousands of bold lions.

The shadow of its foot was haunted by bears, gayals, griffins, lions, and lotuses as Sugriva [86] had the shadow of his feet honoured by <Rkṣa,³ Gavaya, Śarabha, Kēsari, and Kumuda>⁴: its <peace was disturbed by the exhalations of elephants> as the Lord of Cattle⁵ has his <ashes disturbed by the hissing of his serpent>; it had a <chaplet of beautiful forests> as Janārdana⁶ wears <beautiful sylvan garlands>; it had <date-bark and *iyandana*-trees> as the God of a Thousand Rays⁷ has a <chariot with seven steeds>; [87] it was <full of caverns and infested with jackals> as Śiva had <Kartikēya near him and was attended by Pārvaṭi>; it was full of <jungles and wastes and was covered with white thorn-apples> as a paramour is filled with <petulance and passion for his mistress> and is amorous; it had <Arabian jasmine-plants and *Arjuna*-trees> as Śrīparvata has the <*Mallikāṛjuna*> near it; [88] it had <Italian panic and bind-weed> as Naravāhanadatta was the <husband of Priyanguśyāmā>⁸; it <formed a place for emblic myrobalan-trees> as a child is <held by its nurse>; it had a series of forests⁹ rosy with the <reddish lustre of ruddle>¹⁰ as the dawn of day makes the series of forests⁹ rosy with the <radiance of the mountain-born Arupa>; it was impenetrable on account of <many creeping plants> as the dark lunar fortnight is impene-

¹ Tel. ed. omits 'again and again.'

² Tel. ed. and Srinagum text, 'massy pearls.'

³ Jambavat, the king of the bears.

⁴ Tel. ed. and Srinagum text, '<Kumuda and Pānasa> . . . clovers and jack-trees.'

⁵ Śiva.

⁶ Viṣṇu. Tel. ed., 'it had a chaplet of magnificent forests, as Janārdana wears dall-blown sylvan garlands.'

⁷ Surya.

⁸ See Lucile, *Étude sur Guṇadīhya et la Bhāskarakāṇḍī*, pp. 273, 278, Paris, 1908.

⁹ Tel. ed. and Srinagum text, 'leafy fore.'

¹⁰ Tel. ed. and Srinagum text omit 'reddish . . . mountain-born.'

trable on account of its blackness; it had gifts of a hundred crores as Karna had the gift of Indra's bolt; [89] it was covered with tail feathers moulted by peacocks as Bhīṣma was covered¹ with crescent-headed arrows; it was filled with elephants and was fragrant from the perfume of its jungles as the *Kāmasūtra* was written by Mallanāga and contains the delight and enjoyment of mistresses; it was a refuge for the race of deer as Hiranyakaśipu was a refuge for the race of Śambara.²

Because of the guise of its ruddle it seemed to have been employed by Aruṇa to trace the path of the chariot of the sun³; [90] it watched, as it were, the journey of Agastya with eyes dilated because the sun and moon had come upon its summit; on account of the old sloughs of snakes it seemed to have a mass of entrails hanging out⁴; as Kumbhakarna had a host of monkeys come within his teeth,⁵ it had a host of monkeys come upon its summit; [91] it had bowers of screw-pines for the rendezvous of the assembled nymphs of Śaci's Lord who marked their pathway with a series of footprints dyed with red henna.

Though of no family, it was adorned by a noble an: *uṇy*, for it did not cling to the ground and it was adorned with beautiful bamboos; though it was evidently gay, it yielded the fruit of death, for it had kara-nut trees and yielded plantains; though measured, it was measureless, for it had plateaus and was immeasurable; [92] though noisy, it was silent, for it had a river and was still; though a Bhīma, it was a friend of Kṛka, for it was terrible and a friend of Creeda; though it hid its garments, it had brilliant traiments, for it hid the sky and had brilliant sunbeams.

[93] It showed, moreover,⁶ a malady of many of its com-

¹ Tel. ed. and Srinagum text, 'had his body covered.' Cf. Hopkins, 'Position of the Rolling Caste in Ancient India,' in *J.A.S.* 13, 173.

² Cf. *Vijayapadma*, 1. 19; 3. 27.

³ Tel. ed. and Srinagum text, 'the sun on high.'

⁴ Tel. ed., 'tabular entrails hanging out of chosen cleft by thunderbolts'; similarly the Srinagum text.

⁵ Cf. *Adhyaya*, 6. 67.

⁶ Tel. ed. and Srinagum text, 'like a sick man.'

ponents as if by a «great abdominal swelling»;¹ for it indicated a «change of many metals» by its «thick bushes»; as a good man shows his «greatness» by «habits of mercy», it showed its «loftiness» by the «course of the planets on its summit».

As the Mīmāṃsā and Nyāya philosophies conceal the views of the (Digambara Jain), it concealed the view of the «quarters of heaven and of the sky». It also had its vicinage adorned with pools which were delightful on account of the appearance of the «blue lotus»,² as the *Harivaṃśa* is delightful on account of the appearance of (Paśāṇa); [94] that were thronged with (pairs of fishes and with crabs as the Zodiac has (Pisces, Gemini, and Cancer)³; and that had hosts of (birds, elephants, galangal, and young medlar-trees) as the parts of the day have the host of (Śakuni, Nāga, Bhadra, and Vālava).⁴ It also showed manifold «metric» charms with «*śaṇṇamavicitrāḥ, nāṣṭapātrapaṭitāḥ, sukumāralatāḥ, paṇṇīṣṭrāḥ, śikharīṣṭrāḥ, prakarīṣṭrāḥ, and lakṣṭrāḥ*»;⁵ since it showed manifold charms (produced) through its «creepers, lovely on account of their flowers, which had fallen on the bamboo leaves, tender in their grace, tipped with blossoms, crested, and charming».

[95] As if by a very dear mistress with outstretched wavy arms, it was embraced, furthermore, by the RĒvā, whose waters were perfumed by the abundance of the drops of liquid which had fallen from the fragments⁶ of fullblown lotuses shaken by many monstrous tails of *śāṭkṣṭpa*-fish⁷ that had been terrified by the notes, indistinct for passion, of geese and herons; whose waters

¹ See Jolly, *Medicine*, pp. 79-80, Strassburg, 1901.

² Tel. ed. and Srīraṅgaṇa text, 'the blue lotus and the *śāṭkṣṭpa*-tree, as the *Harivaṃśa* is delightful on account of the appearance of (Vijaya).'

³ Tel. ed. and Srīraṅgaṇa text, 'thronged with pairs of fishes, dolphins, and crabs, as the Zodiac has (Pisces, Capricorn, Cancer, and Gemini).'

⁴ See Glaser, *Handbuch der vorhistorischen und indischen Chronologie*, 1. 359-361, Leipzig, 1906.

⁵ See Weber, *Über die Metrik der Indier*, pp. 380, 394, 366, 361-362, 359, 384, Berlin, 1861; Colbrooke, *Miscellaneous Essays*, 2. 194, London, 1873. Srīraṅgaṇa text, like Hall's manuscript D and the commentator, adds 'like the *Chandrabhāṣā*.'

⁶ Tel. ed. and Srīraṅgaṇa text, 'fallen from masses of lotuses.'

⁷ Tel. ed., 'by monstrous jaws of *śāṭkṣṭpa*-fish'; similarly the Srīraṅgaṇa text, though the latter has 'śāṭkṣṭpa-fish.'

had been drunk up by the circling navels of beauties of Pulinda kings at their evening ablutions¹; [96] whose banks resounded with the din of flamingoes noisy with passion²; whose waters were curdled with drops of the streams of ichor exuded from the temple lobes of must elephants near its banks³; with the gardens on its shores witnesses to the trituration of the tremulous sport of pairs of young deities delightfully ensconced on the sand formed by the abundant dust fallen from the forests of screw-pines that grew along its banks; [97] in whose waters dove the nymphs who dwelt in bowers within bits of rose-apple that had fallen near the forests⁴ on its banks; whose environs⁵ were lauded by pairs of divinities drawn by curiosity at the sound of the sweet, low notes of the many gallinules that nestled in the creepers of chair-bottom cane growing on its shores⁶; [98] whose banks were strident with the screams⁷ of multitudes of wild cocks whose nests thronged the bowers of reeds⁸ that had sprung up near its shores; whose soft banks were trodden by the water nymphs⁹; whose tremulous¹⁰ waves were rippled by the bronzes from the gardens; [99] whose demi-carp were watched by female herons¹¹ which had entered the numerous bowers of reeds; whose reed-forests¹² were terrible from supporting paddy birds eager for the shoals of small fish; the water near whose bank was coloured by the shoals of exceedingly quick *rājilas* fleeing from

¹ Tel. ed., 'concealed in the circles of the deep navels of beauties of Pulinda kings bathing at repasts'; similarly the Srinagaram text.

² This clause is omitted by Tel. ed.

³ Tel. ed., 'abundance of drops . . . falling from the rounded frontal lobes of the huge must elephants standing near its banks'; Srinagaram text, 'must elephants standing near the river-banks.'

⁴ Tel. ed. and Srinagaram text, 'lotuses fallen in the cavities on its banks.'

⁵ Tel. ed. and Srinagaram text, 'delightousnesses.'

⁶ Tel. ed., 'second of the abundant amorous sport of the gallinules that nestled in the forests of chair-bottom cane.'

⁷ Srinagaram text, 'made by.'

⁸ Tel. ed., 'screams of wild cocks thronging the bowers of masses of reeds.'

⁹ Tel. ed. and Srinagaram text, 'whose very soft sands were trodden by water nymphs eager to enjoy the machine.'

¹⁰ Tel. ed., 'very tremulous.'

¹¹ Tel. ed. and Srinagaram text, 'evil female herons.'

¹² Tel. ed. and Srinagaram text, 'the tendrils of whose reed-forests.'

the sight of the *uddandapālas* who moved within the circles of its rippling¹ waves; [100] whose shores² were dug up by hundreds³ of barbarians whose greed for getting treasure had been aroused by the sight of the mating of pairs of wagtails.

[101] As if angry, it displayed a <distortion of its face>, for it displayed an <outlet and waves>; drunk, so to say, it had a <tottering gait>, for it had a <winding current>; it was the beauty of the dawn, as it were, that gives <time> increase, for it gave its <shore> increase; it was like unto the place of combat of the Bhāratas with <quivering corpses>, for it had <dancing waters>; it was, one might fancy, the rainy season with <peacocks appearing but serpents hidden>, for its <pools were hid by expanded lotuses>; [102] it seemed to be one who courts a <king> out of desire for gain,⁴ for it courted the <mountain>. And also—

Even to-day it seems to call on him⁵
 Who from a jar was born, while on its heights
 Loud scream the elephants, with temples rent
 By tawny lions' fearsome claws and keen.

Then said Makaranda:

[103] 'Behold this lion with his sinewy frame,
 Now rising high behind and now before⁶;
 His curving tail along his arched back,
 His cavernous mouth, and white-tipped fangs agleam:
 Yea, and his ears erect,⁷ the while he springs
 Upon the lordly king of elephants.⁸

'And furthermore—

'His ears erect,⁹ in sudden onslaught skilled,
 His mane astart, and jaws all hideous,¹⁰

¹ Tel. ed. and Srirangam text omit.

² Tel. ed. and Srirangam text, 'uneven shores.'

³ Tel. ed. omits 'hundreds.'

⁴ Tel. ed., 'it seemed an amorous woman courting a king.'

⁵ Agastya; cf. *Rāmāyaṇa*, 7. 57.

⁶ Tel. ed. and Srirangam text interchange the order of the epithets.

⁷ Tel. ed., 'neck erect.'

⁸ The literal translation of *naṁ śaṁsa* is given above, Introduction, p. 26.

⁹ Srirangam text, 'neck erect.'

¹⁰ Tel. ed. and Srirangam text, 'cavernous.'

His stiffened tail high-waving in the breeze—
 No artist could portray this awful beast
 [104] What time he croucheth on the mighty brow
 Of some great elephant, shrill trumpet-
 Adown the lonely dells of Vindhya's mount.'

Meanwhile, in the cool shade of a rose-apple tree¹ that seemed a paramour conspicuous on account of aphrodisiacs, since it was conspicuous on account of its *mainas*,² he (Kandarpakṛtū) rested, after having gone a few steps³ along the Vindhya forest which abounded in *banyans* as a river in a low region abounds in *tunderbrush*; [105] which had *great reeds everywhere* as the battlefield⁴ of the capture of Uttara's king had *Bhannalā* appear; which produced an abundance of *camphor* as the entrance of a drum in a dry land produces an abundance of *water from the clouds*⁵; which had *sap inherent in many trees* as the nectarous converse of the wise has its *savour drunk by many a knave*; which continually held *plantain trees* as Nalakūbara's desire was to hold *Rambhā* continually; [106] which had its paths indicated by *ghaṇṭārava*-plants as the course of a must elephant has his path indicated by the *sound of his bells*; which had *quickly growing kadambas* as the worship of the Holy Lord⁶ has *many fruits growing near by*; which gave joy to hundreds of *creeds* as the wealth of Virāṭa gave joy to hundreds of *Kīcakas*.⁷

[107] Meanwhile, to the peak of the western mount climbed

¹ Tel. ed. and Srīrangam text, 'in the shade under a rose-apple tree.'

² Tel. ed. and Srīrangam text add, 'like Vikartana, who loved Chāyā, for it had delightful shade; like Vipra, who possessed Lakṣmī, for it possessed beauty; as a king bent on invasion is adorned with churning vehicles, it was adorned with *śloka-śa* leaves; as the Veda is bedecked with many schools, it was bedecked with many churches; as a group of courtesans has the love of many paramours; it was freight with many beds.'

³ Tel. ed., 'a journey of some length'; Srīrangam text, 'a journey of some stone.'

⁴ Tel. ed., 'as the land of the capture'; cf. *Mahābhārata*, 4. 36-39.

⁵ Tel. ed. and Srīrangam text, 'as the drum in the Kuru land brought a host of ten mighty men' (i.e., the Kuruvans and Pāṇjavans). The allusion seems to be to a rāga-chakra.

⁶ Śiva. Tel. ed., 'as the worship of the Holy Lord has many fruits gone forth from afar, it had dolly-growing kadambas.'

⁷ Cf. *Mahābhārata*, 4. 14-21.

that very god whose garment is of rays, with his disc red as the eyes of a must buffalo¹ exhausted by heat. Then Makaranda, getting fruits and roots, brought an abundance² of pleasing food in some way or other, and himself ate the remainder of what had been enjoyed by Kandarpakētu. Thereupon, placing that most dear one on the tablet of his heart, looking on her as if limned by a pencil,³ [108] Kandarpakētu, with unshaken resolution, slept on a couch of boughs prepared by Makaranda. Then, when but half a watch of the night⁴ had elapsed, Kandarpakētu heard there, on the tip of the rose-apple tree, the chatter of a parrot and a *maina*⁵ quarrelling one with the other, and he said to Makaranda: 'Good friend, let us now listen to the chit-chat of this pair!'

[109] Then the *maina*⁶ said, in a voice tremulous with anger: 'Wretch! you have gone off courting some other *maina*! How else have you passed this night?' Hearing this, the parrot said to her: 'My dear, an unprecedented story has been heard and witnessed by me⁷; for this reason there has been a loss of time.'

¹ Tel. ed. and Srirangam text, 'forest elephant.'

² Tel. ed. and Srirangam text omit 'abundance.'

³ Tel. ed. and Srirangam text, 'looking on that most dear one as if limned by the pencil of fancy on the tablet of his heart.'

⁴ Tel. ed. and Srirangam text, 'when but a watch of the night had elapsed,' also omitting 'there.'

⁵ The association of the parrot and *maina* (here called *śirīṣā*) is a commonplace in both the ancient and the modern literature of India. In this association they convey weighty information in Swymerton, *Rajā Rastu*, pp. 105, 113-117, Calcutta, 1882 (where the *maina* is called *śirāṣ*); Knowles, *Folk-Tales of Kashmir*, 2 ed., pp. 63-65, London, 1891 (where it is termed *kar*); Schlegel, *Fables Indes*, tr. Ralston, pp. 168-169, London, 1906; Steel and Temple, *Wide-Awake Stories*, p. 139, Bombay 1884; Ram Saiya Mukharji, *Indian Folklore*, p. 60, Calcutta, 1904 (where the *maina* is called *śirī*). On talking birds in general in modern Indian folk-tales cf. Knowles, *op. cit.*, pp. 168-169, 193, 221, 234; Steel and Temple, *op. cit.*, pp. 176, 217; Temple, *Legends of the Forest*, 1. 9-10, Bombay, 1884; Day, *Folk-Tales of Bengal*, pp. 41-42, 124-126, London, 1883; Freese, *Old Deccan Days*, 2 ed., pp. 74-75, London, 1870; Dracott, *Simala Village Tales*, p. 62, London, 1906; Natesa Sastri, *Dravidian Nights*, p. 276, Madras, 1886; O'Connor, *Folk-Tales from Tibet*, pp. 160, 166, London, 1906. On the basis of the belief see MacCulloch, *Childhood of Fiction*, pp. 38, 227, London, 1908.

⁶ Tel. ed. and Srirangam text, 'a *maina* in the rose-apple bower, in a voice tremulous with anger, said to a parrot that had come after a long time.'

⁷ Tel. ed. and Srirangam text insert 'then.'

⁸ Tel. ed. and Srirangam text, 'dismiss your wrath! An unprecedented great story has been witnessed by me.'

Then, being urged¹ by the *maina*, whose curiosity had been aroused, he began to recount the tale.

[110] 'There is a city named Kusumapura,² adorned with whitewashed houses³ that have <statues> as the introductions⁴ to the *Brāhmkathā* have <heroines>⁵; where <children play> even as the <*mūṣavakabṛiḍa*>⁶ have metres; that have <turrets> as herds of elephants have <must beasts>; that have <windows> as Sugrīva's army had <Gavākṣa>; that are situated in <pleasant places> as Bali's abodes are situated in the <Sutala-hell>; [111] that is filled with a population which is <Kubēra> yet <Varuṇa>, for it is <generous> and <wise>; which is a <goatherd> yet a <deer>, for it <holds fast to passion> and is <delightful>⁷; which is <Priyaṇvada> yet <Puṣpakētu>, for it <speaks kindly> and is <bedecked with flowers>; which is <Bharata> yet <Śatrughna>, for it <delights in astronomy> and <slays its foes>⁸; [112] which <makes the lunar day its highest object> yet <gives no heed to the lunar day>, for it is <devoted to lovers> and <gives full heed

¹ Tel. ed. and Srirangam text, 'repeatedly pressed.'

² With this description of Kusumapura Cartellieri ('Sahasraśra and Bāṇa,' in *WZKM.* 1. 132) compares that of Ujjayini in *Kādambarī*, pp. 102-111, Bombay ed., 1890 (tr. Riddling, pp. 210-214, London, 1896). Kusumapura is, of course, synonymous with Pataliputra, the Pālihothra of the classics, and the modern Patna (cf. Lassen, *Indische Alterthumskunde*, 1, 2 ed., 167-169, Leipzig, 1867; Hall, *Introd.*, pp. 23-26; McCrindle, *Ancient India as Described in Classical Literature*, p. 47, n. 3, Westminster, 1901).

³ Tel. ed. and Srirangam text, 'radiant with houses cubits with auspicious white-walls as the peaks of Mount Mandara are delightful with renowned ambrosia.'

⁴ Tel. ed. and Srirangam text, 'sections.' Lucien (*Essai sur Guṇādhyaya et la Brāhmkathā*, pp. 220-226, Paris, 1908), adopting the *brahmā* as *brahmakṣī* of Hall's manuscripts D and F and the commentator Jagaddhara, translates 'conquests,' thus bringing the allusion of Sahasraśra into harmony with the divisions of the *Kāthāśrīrāṣṭaka* and *Brāhmkathāśrīrāṣṭaka* (for other interpretations see Speyer, 'Het zoogenoemde groote verhaal (de Brāhmkathā) en de tijd zijner samenstelling,' in *Verlag van de mededeelingen der Koninklijke Akademie van Wetenschappen, Afdeling Letterkunde*, 4. 9. 141; Von Meckowski, *Der Anfang aus dem Polentaire in Kāśhānāśra Brāhmkathāśrīrāṣṭaka*, *Introd.*, p. 10, Leipzig, 1892).

⁵ Lucien (*loc. cit.*) very plausibly translates *śāhāśrīrāṣṭaka* by 'vidyāśrīrāṣṭaka' (cf. Jagaddhara's *Gloss ad loc.*, *śāhāśrīrāṣṭaka* *vidyāśrīrāṣṭaka*, 'śāhāśrīrāṣṭaka' (is the same as) *vidyāśrīrāṣṭaka*).

⁶ See Weber, *Ueber die Metrik der Indier*, p. 167, Berlin, 1869.

⁷ Tel. ed. and Srirangam text, 'which is <Kṛpā> yet <Rāma>, for it is eloquent and <delightful>.'

⁸ Srirangam text, 'yet <Lakṣmana> . . . and <prosperous>.'

to hospitality»; which is (unnumbered) yet (numbered), for it is (peaceable) and (learned); which is (no arrow) yet an (arrow), for it (discloses secrets) and is (valiant); which is (not degraded) yet is addicted to many (liquors), for it is (free from repentance) and addicted to many (sacrifices); which is (Vignu's) (disc) yet (no disc), for it is (beautiful) and (without guile); which (exudes no ichor) yet is (Supratika),¹ for it (has no egotism) and is (goodly in figure); [113] which is (no bird) yet is a (flamingo), for it is like (Vignu's bird) and (pure); which shows no (diminution of oil) yet is a (household lamp), for it shows no (ill consequences of affection) and (illuminates its race); which has no (knots) yet is a (bamboo-shoot), for it has no (deceit) and is a (action of its race); which increases its (lustre by justice) as a summer's day increases its (glow by Taurus); which begins (asceticism) as the day at the end of Māgha begins (Phālguna)²; [114] which (has no planets) yet knows (Venus and Jupiter), for it is (free from theft) and knows (the essence of poetry).

'It is supplied with a population of courtesans who show the (marks of tooth-bites) as a day of the rainy season³ shows (broken clouds); who are adorned with (praxāḥamasi-bites) as the seashore is adorned with (coral and jewels)⁴; who are (expert in practising the *indrāṅgi*)⁵ as the host of Apsarasas are (cunning from their association with Indra's wife); who have their appetites whetted by their (paramours) as a wild elephant⁶ has his appetite whetted by the (young boughs); [115] who are bred up (for strangers) as the koel is bred up (by another); who

¹ The world-elephant of the northeast quarter.

² Māgha is the name of a lunar month corresponding to the latter part of January and the first part of February, and is followed by Phālguna. Tel. ed. and Srirangam text add, 'which goes in the path of the good) as the wind goes in the path of the planets; which is the lord of earth) as the sun is the lord of (cosmos); which has crooks as the Great Lord (Śiva) has the (cosmos).'

³ Tel. ed. and Srirangam text, 'as the autumn.'

⁴ Tel. ed. and Srirangam text, 'who are adorned with (chairs) as the seashore is adorned with (corals).' See Schmidt, *Beiträge zur indischen Erotik*, pp. 502-503, Leipzig, 1902.

⁵ See Schmidt, *op. cit.* pp. 530-531, 564, 670.

⁶ Tel. ed. and Srirangam text, 'lordly elephant.'

are rocked (by Kāma) as a bee is rocked (among the flowers); who are skilled in drawing (paramours) as a leech is skilled in drawing (blood); who are bent on (coition) as a sacrificial priest¹ is bent on (divinity); who have (gay paramours) as the arm of the Great Dancer² has the (quivering serpent); who inflame the hearts of their gallants as Garuḍa (causes anguish to the hearts of serpents); [116] who are (superior to (other) courtesans) as the demon³ Andha was (impaled on the trident).

There, too, dwells the revered Kātyāyani herself, called Vātālā,⁴ whose lotus feet are caressed by the garlands on the crests of gods and demons; [117] who is the forest fire of the great woods⁵ of Śumbha and Niśumbha⁶; who is the adamantine cliff of the mountain of the great demon⁷ Mahiṣa; whose lotus feet are bathed by the river⁸ of Jahnu's daughter falling from the matted locks⁹ of Him¹⁰ who holds the Ganges subdued by love.¹¹

And in its environs flows the blessed Ganges, with a stream of fragrance from the lines of pollen of the flowers of the diadems of gods and demons¹²; [118] with a current of the tide of virtue¹³ from the ascetic's water-jar of the Great Father¹⁴; a pure rope¹⁵ for Sagara's hundreds¹⁶ of sons, come¹⁷ to earth, to ascend to the city of the gods¹⁸; with its waters perfumed by the dripping of the yellow sandal-wood trees¹⁹ on the bank, (trees) shaken by being

¹ Tel. ed. and Srīraṅgam text, 'as one who continually performs sacrifice.'

² Śiva. Tel. ed., 'who are tight in the embrace of their lovers as the forest of the arm of the Great Dancer has the marks of the serpent he holds.'

³ Tel. ed. and Srīraṅgam text omit 'demon.' For the allusion cf. *Harivaṃśa*, 143-144.

⁴ Tel. ed. and Srīraṅgam text, 'Catāli.'

⁵ Tel. ed. and Srīraṅgam text add 'of the might of the great demons'; cf. *Mārkhaṇḍeya-purāṇa*, 72-73.

⁶ Cf. *Mārkhaṇḍeya-purāṇa*, 88-90.

⁷ Tel. ed. and Srīraṅgam text, 'of the excellent mountain of the demon.'

⁸ Ganges.

⁹ Tel. ed. and Srīraṅgam text, 'from the phosicle of the matted locks.'

¹⁰ Śiva. ¹¹ Tel. ed. and Srīraṅgam text, 'subdued by the strife of love.'

¹² Tel. ed. and Srīraṅgam text, 'pollen of diadem-flowers fallen in the bathing of gods and demons.'

¹³ Srīraṅgam text, 'proceeding from.'

¹⁴ Brahmā.

¹⁵ Srīraṅgam text, 'a pure rope-ladder.'

¹⁶ Tel. ed. omits 'hundreds.'

¹⁷ Tel. ed. and Srīraṅgam text, 'fallen.'

¹⁸ Cf. *Mahābhārata*, 3, 106-109.

¹⁹ Tel. ed. and Srīraṅgam text, 'perfumed by the sap dripping from.'

rubbed by the frontal lobes¹ of Āirāvata; with its waves in commotion from their beating by the round hips of wanton Apsarasas; with its current pure because of the perfume of the forest of matted locks of the Seven Sages² come down to bathe; winding because of the very purification produced by its revolutions in the terrible cave of the matted locks³ of Him⁴ whose crest is the moon.

'As the earth is capable of the delight of touching the (trunk of Sārvabhūma), it is capable of the delight of touching the hands of universal sovereigns; as a pool in the autumn-tide has (white lotuses and (other varieties of) white lotuses) submerged⁵ by the water but revealed by swarms of bees hovering about and intoxicated with⁶ the perfume, so it has (Kumuda and Puṇḍarīka); [119] as the *Chandovicitī* has the *śālinī* (metre)⁷ it has the (Mālinī (river))⁸; though it has its darkness destroyed, it is dull of darkness, for it has the (Tamasā); though it has⁹ billows, it is (not difficult to cross on account of its billows), for it is (impassable for the Avīci-hell).

'This city is also adorned in one place and another with trees of pleasure gardens that produce¹⁰ flowers multitudinous as the hosts of stars; [120] that prop up the clouds with shoots¹¹ made

¹ Tel. ed. and Srinagaram text, 'check.'

² Tel. ed. and Srinagaram text, 'forest of pure matted locks of the circle of the Seven Sages.'

³ Tel. ed. and Srinagaram text, 'winding even now as if in the purification produced by its revolution in the cave of the terrible matted locks.'

⁴ Śiva.

⁵ Tel. ed. and Srinagaram text, 'deeply submerged.'

⁶ Tel. ed. and Srinagaram text omit 'and intoxicated with.'

⁷ See Weber, *Ueber die Metrik der Indier*, p. 391, Berlin, 1863. South Indian manuscripts give the name *Chandovicitī* to the sixteenth book of the *Ekādaśya-nigantavāda* (ed. Regnaud, 'La Métrique de Bharata,' in *Annales du Musée Guimet*, 2, Paris, 1881), and Kṛishṇameśvarīar (Introd., pp. 33-36) likewise discounts the old hypothesis that the *Chandovicitī* mentioned by Saundilya was the one written by Daṇḍin.

⁸ Tel. ed. and Srinagaram text add 'as the voice of planets is adorned with Saturn, the moon, and the sun, it has the (Yama) and flamingoes; as the beauty of an autumnal day has the sound of yawning Brahmay birds and Vīṣṇu awakened, it has (black and lotuses and the eyes of expanded white lotuses).'

⁹ Tel. ed., 'is full of.'

¹⁰ Tel. ed. and Srinagaram text insert 'a multitude of flowers, as it were, of the *śāntaka*-tree clinging to its planetes, the *śāntaka* being one of the five trees of Indra's heaven.'

¹¹ Tel. ed. and Srinagaram text, 'tips of shoots.'

uneven by the feeding of the horses of the chariot of the sun which are obedient when lashed by the whip in the hands¹ of Anūru; that show the beauty of an untimely evening by thousands of thick, soft, young shoots² produced by sprinkling with quantities of drops of ambrosia adhering to the feet of the gazelle in the moon; that are <refuges of joy most excellent> as Bharata's conduct was <ever a refuge to Rāma>; that sustain <cocoanut palms> as great heroes sustain the <wanton sport of women>; that extend wide the <bedda-nut trees> as raw youths let their <eyes> stray wide³; that have <lofty⁴ iron-wood trees> as lions bent on cleaving the frontal lobes of must⁵ elephants have <ristling manes>; that, though they have <omens of approaching death>, are <long-lived>, for they indeed have <soap-berry trees> and <raj-trees>⁶; [121] It (the city) is filled with <many temples> as the belly of Aditi is filled with <hosts of many gods>; it is adorned with <great offerings> and abounds in <gallants> as Hell is adorned by <great Bali> and abounds in <serpents>; it is pure even through its <drinking haunts>, because of its <temples>; it is free from calamities even through its <serpents>, because of its <wealthy> inhabitants. Where also⁷ dwells a king named Śrīgā-rāśekhara, whose staff-like arms are marked with the impress⁸ of the jewelled earrings of sleeping women exhausted by much⁹ passion; whose lotus hands are fragrant with the perfume of the garlands of flowers in the hair of the goddess of fortune of his mighty adversaries; [122] who makes <the affairs of others prosper in many ways> like a far-famed field which yields <great store of grain>. He cleaves the <night (of the foe)>, is pure, rules

¹ Tel. ed. and Sringam text omit 'hands.'

² Tel. ed. and Sringam text, 'flower-shoots.'

³ Tel. ed., 'have their faculties of politeness far away.' Tel. ed. and Sringam text insert here, 'that are devoted to the <China rose> as ascetics are devoted to ornamental prayers; that are adorned with <guying candles> as those ornamented are adorned with <made garlands>.'

⁴ Tel. ed. and Sringam text, 'blooming.'

⁵ Tel. ed. and Sringam text omit 'must.'

⁶ Tel. ed. and Sringam text add 'though <provided with ascetics>, they are <dominated by passions>, for they are filled with <sex> and <madness> etc.'

⁷ Tel. ed. and Sringam text, 'there.'

⁸ Tel. ed., 'edges.'

⁹ Tel. ed. and Sringam text, 'vehemence.'

justly, is free from envy and full of forethought, continually active, a giver of wealth, and a cause of happiness, being (Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubēra, and Śīva); thus, though he has (eight forms), he has (not eight forms), for he indeed has (eight qualities)¹ and his (form is indestructible); as Arjuna had (Subhadra) and (Bhīmasēna), he has (good fortune) and a (terrible army); as² Kṛṣṇa had (Satyabhāmā) together with (Bala), he has (truth, glory, and fortune) together with an (army).

[123] 'One³ doth (protect the gods), yet (drinketh wine);

The other⁴ hath a pure and single heart :

One³ had a (planet⁵ for his council-lord),

And still (was taken in iniquity)⁶ ;

The other⁴ loveth righteousness alone :

The hand of one³ doth wield the (thunderbolt),

Yet lusteth after wealth (ten millionfold) ;

The other⁴ giveth all, and by his side

Great Indra's self doth seem but worthless grass !

[124] 'In battle dread our king⁴ doth draw his bow,

Launching his arrows at the hostile host ;

Yea, dealeth doom unto his enemies

And winneth glory on the blood-dyed field.

On haste the foe, deeming his valour fled,

But swift their headless corpses strew the ground ;

And ere our monarch stands amidst the fray,

Death doth abide within the foemen's ranks.⁷

[125] 'While this king, skilled in kingly conduct, the conductor of the world with its girdle of four seas,⁸ rules the earth, there is loosing of a (bull) in sacrifice⁹ to ancestors (but there is no loosing of a (dowry) ; there is ascent of (Virgo and Libra) by the moon

¹ The eight duties of the king are receiving, giving, sending, stopping, pronouncing, overruling, condemning, and acquitting.

² Tel. ed. and Srīnagaram text transfer these characterisations to the previous sentence.

³ Indra. ⁴ Śrīgīrādīkṣana.

⁵ Bhaṣpati (Jupiter).

⁶ That is, in adultery with Abalyā, the wife of Bhaṣpati.

⁷ Tel. ed. and Srīnagaram text, 'Unto their doom the foemen's ranks have passed.'

⁸ Tel. ed. and Srīnagaram text, 'girdle of the four oceans.'

⁹ Tel. ed. and Srīnagaram text, 'sacrifice.'

(but there is no ascent of the balance by girls)¹; there is thought of *śūla* and *vyāghra* in *yōgas*² (but there is no thought of striking with the impaling stake); there is cessation of *śchor* on elephants' cheeks (but there is no cessation of generosity)³; there is employment of the right and left hands in indicating direction⁴ (but there is no amputation of right and left hands); there is a separation of cream in the case of curds (but there is no piercing with arrows); [126] there is a series of connexions in sound-composition (but there is no binding in letters); there are similes and paralepses among the adornments of poetry⁵ (but there is no reproach because of carelessness); there is a falling off of bits of targets of arrows (but there is no cessation in the joy of giving lac); there is entire destruction of *keśira*⁶ (but there is no destruction of all birds); there is closing of buds in lotus-pools (but there is no shrinkage of treasure⁷); there is loss of caste among rascals, but there is no lack of Malabar jasmynes in garlands of flowers⁸; there is cessation of *śchor* in aged elephants, but there is no cessation of passion among men; [127] there is silver in bracelets⁹ and the like, but there is no bad caste connexion among fair women; there is interruption of the *gāndhāra* mode in the musical scale, but there is no surrender of minium among ladies in the city¹⁰; there is absence of roughness

¹ That is, it is not necessary for any maiden to undergo the ordeal by balance (cf. Jolly, *Recht und Sitte*, p. 133, Strassburg, 1895).

² 'Die Zeit, welche die Sonne der Bewegung in Länge von Sonne und Mond beansprucht, um den Betrag der Ausdehnung eines Mondhamers, d. i. 13' 30", zu erreichen, heisst ein *yoga*' (Günzel, *Handbuch der mathematischen und technischen Chronologie*, i. 361, Leipzig, 1906). The *yōgas śūla* (166° 40'–120° 0') and *vyāghra* (166° 0'–173° 30') correspond to the ninth and thirteenth lunar mansions respectively (ib. p. 362). Tel. ed., 'in perturbation there is thought of being struck with peags'; Srirangam text, 'yōga-exercises.'

³ Tel. ed. and Srirangam text omit.

⁴ Tel. ed. and Srirangam text, 'indications of direction.'

⁵ Tel. ed. omits 'of poetry.'

⁶ On the grammatical term *keśira* see *Alipi*, 3. a. 61, 76, 87, 177.

⁷ Tel. ed. and Srirangam text add 'among the people.'

⁸ Tel. ed., 'there is lack of Malabar jasmynes in garlands, but there is no loss of caste in a wicked family'; Srirangam text, 'in families.'

⁹ Tel. ed. and Srirangam text, 'earrings.'

¹⁰ That is, none become widows. Tel. ed. and Srirangam text add 'there is knowledge of distinctions in songs, but there is no knowledge of distinctions among the people.'

among attendants of low rank, but there is no lack of raiment among retainers¹; there are dark clouds in the nights, but there are no dirty robes among men; [128] there are quaver notes in songs, but there are no fickle affections among gallants; there are outpourings of manly vigour in tremulous delightsomeness, but there is no desertion of justice among citizens; there are breaks in changing musical modes, but there is no crookedness in thoughts; there is lack of climb in the God of Love, but there is no lack of allegiance in a retainer; there is an approach of Love at the appearance of youth, but there is no approach of Death among subjects; there are wounds by the teeth in amorous delights, but there is no slaughter of birds among the people; there is a binding of the girdle in love's disports, but there is no tying of the tongue in assent to generosity; [129] there is redness of the lower lip among young girls, but there is no base inclination among subjects; there is cutting in the case of hair, but there is no spinning² among women; there is swordship of³ swords, but there is no cruelty of men⁴; death by the sword is ordained of warriors,⁵ but there is no loss of taxes or children.⁶

'And set above all the harem is the chief queen,⁷ named Anah-gavati, who has a host of delighted attendants as the ichorous streak on the cheek⁸ of the world-elephant has a swarm of delighted bees; [130] who is tender like Pārvati with the beautiful Kumāra.⁹ And in some way, by Heaven's will, there was born

¹ Tel. ed., 'there is lack of gaily among attendants of low rank, but there is no lack of gaily in undergarments.'

² Cf. Quintus Curtius, 5. 2. 19 'Non alio modo in contumeliam Persarum femine occipiant quam admoventur lancea manus.' Even the modern weaver castes of India rank only as 'clean Śūdras' (Bhattacharya, *Hindu Caste and Sex*, pp. 227-236, Calcutta, 1896).

³ Tel. ed. and Srinagaram text, 'in.'

⁴ Tel. ed. and Srinagaram text, 'in minds.'

⁵ Tel. ed. and Srinagaram text, 'in battles.'

⁶ Tel. ed. and Srinagaram text add 'among subjects.'

⁷ Tel. ed. and Srinagaram text add² of that king thus constituted.'

⁸ Tel. ed. and Srinagaram text omit 'on the cheek.'

⁹ Tel. ed. and Srinagaram text, 'who is tender and adorned with a golden diadem as Pārvati has the beautiful Kumāra and is adorned with a digit of the moon'; who is lovely with flesh garlands and has her face adorned with a sectarian

to them, after they had reached middle age, a daughter named Vāsavadattā, with a form enchanting the triple world; (giving joy to the eyes of thousands as Pulikman's daughter (delighted the God of a Thousand Eyes).¹ Now, even though she has reached maturity, she, who (rejoices her family) as Rāvana's arm (made the mountains quake), has remained averse to marriage in her youth.²

[131] 'But once upon a time³ came Spring, that causes fever in travellers⁴ through the soft, low sound of the swarms of bees that settle on the masses of buds of the opening mango-trees; that carries to every quarter the noise of the koels, whose throats are fragrant from tasting the perfume of the flowers of the mango-shaken by the gentle Malaya breeze; that makes all⁵ the lake resound with the din of the *kalakanyas*, intoxicated and clinging to the clusters of expanded lotuses; [132] that wounds the hearts of the wives of absentees with the arrows of the southern breeze,⁶ come into contact with quantities of falling drops of showers of sap⁷ passing out through holes in the stems⁸ of buds

marka as a stretch of forest is lovely with snow Arabicae jasminea and has groves of ashoka-trees; who has beautiful hair and a sweetest voice as the host of Aparanasi has Suktiś and Manjagbhaya.

¹ Tel. ed. and Srirangam text add 'with an exquisite form as the slopes of Mount Mīra have beautiful gold; with glistening pupils as an autumn night has glittering stars; beautified with a cove of perfect teeth as an assembly of good men has a group of faultless Brāhmanas; adorned with garlanded, lovely women as the good fortune of the Rikṣasa race was adorned with Chitṛasini and Sakṣiśa.' The deity in question is Indra.

² Tel. ed. and Srirangam text add 'now, even though she has reached maturity, she has remained averse to marriage in her youth, which rejoices her family as the forest of Rāvana's arms made the mountains quake; which is adorned with doves as Mount Vindhya is adorned with twoflower-trees; which has innate (loveliness as the ocean has innate calmity; which is beautified with excellent adornments as Indra's pleasure grove is adorned continually with the *śaṣpa*-tree (Srirangam text, 'which is delighted with nymphs of excellent adornments as Indra's pleasure grove is delighted continually with the *śaṣpa*-tree'); which is charming as the wind carries off flowers.'

³ Tel. ed. and Srirangam text, 'then once upon a time.'

⁴ Because the humming of the bees recalls to them the homes that they have been obliged to leave and fills them with the fever of love-longing.

⁵ Tel. ed. omits 'all.'

⁶ Tel. ed., 'by warding off love in the southern breeze, which has its origin in quantities of drops'; similarly the Srirangam text.

⁷ Srirangam text, 'sweet sap.'

⁸ Tel. ed. and Srirangam text omit 'stems.'

of trumpet-flowers cloven by the tips of the claws¹ of koels; that makes medlar-trees horripilate from sprinkling² with rum in mouthfuls³ by amorous girls merry with wine; that has hundreds of *śakoka*-trees delighted by the slow⁴ stroke of the tremulous lotus feet, beautiful with anklets, of wanton damsels enslaved by amorous delights⁵; that has countless hundreds⁶ of travellers bewildered⁷ with listening to festal songs⁸ begun by knaves eager to hear songs full of obscenity sung everywhere⁹; [133] that has <red lotuses> as a rascal is <unpleasant to the good>; that has no <Malabar jasmine creeper> as one of low birth has no <origin>; that is honoured with hundreds of <yellowish-red *dāk*-trees> as Rāvaṇa was honoured by hundreds of <demons that had drunk of blood>; that has <sweet breezes> as a great lady-killer has <perfumes>; that has <thriving blue lotuses> as a good king makes the <circle of earth prosper>; [134] that has <full-grown cucumbers> as a realist¹⁰ <increases hope of wealth>; that has <overcome winter> as the poetic composition of good poets <possesses *tu*, *hi*, and *na*>¹¹; that is <freed from continuous night> as a good man has <no connexion with the bad>; that has blue lotuses, azure lotuses, and *śal*-trees as a fisherman <catches *śāṭṭva*-, *atpala*-, and *jāla*-fish>¹²; that dislikes¹³ the <cranes of Maru

¹ Tel. ed., 'hard beaks'; Srīrangam text, 'hard nails and beaks.'

² Tel. ed., 'attention.'

³ Tel. ed. and Srīrangam text add 'from the lotus mouths.' According to the conventions of Sanskrit literature, the medlar (*Mimusops Elaeagnifolia*, Willd.) blooms only when sprinkled with mouthfuls of wine from the lips of beautiful girls. In like manner, the *śakoka* (*Amorpha canescens*) blossoms only when touched by a fair girl's foot.

⁴ Tel. ed. omits 'slow.'

⁵ Tel. ed., 'ardour.'

⁶ Tel. ed. and Srīrangam text omit 'hundreds.'

⁷ Tel. ed. and Srīrangam text, 'delighting in.'

⁸ Srīrangam text, 'best of festal songs.'

⁹ Tel. ed. and Srīrangam text, 'sung daily by buffoons full of obscenity.' The allusion is, of course, to the Holi-festival, held in early spring (see Crooke, *Popular Religion and Folk-Lore of Northern India*, 2, 212-222, Westminster, 1896).

¹⁰ Srīrangam text, 'as a city man.'

¹¹ Tel. ed., 'that has no (winter) attached as the poetry of good poets has no *tu*, *hi*, and *na* attached'; Srīrangam text, 'that has two fall of winter attached as the poetry of good poets has two particles *tu* and *hi* attached.'

¹² Tel. ed., 'that has multitudes of blue and azure lotuses as a fisherman catches nets of *śāṭṭva*- and *atpala*-fish.'

¹³ Tel. ed., 'displeases.'

as flocks of birds¹ in a beautiful tank dislike² the *Chasib*; [135] that has the beauty of the *Indrāñḍ*-plant³ as Śakra delights in *Indrāñḍ*⁴; that surpasses the wormwood-tree as a great hero⁵ subdues his foes; that has the beauty of globe-amaranth⁶ as a knave has (unimpaired good fortune).

[136] 'When spring-tide is far advanced on earth, who is not transformed,' since even an emancipated ascetic beamed⁷ for the mango with its creeper bloomed⁸. Like a feather-guard⁹ the swarm of bees shone as a (protection), nestling on the arrow-shaft of the fresh mango-bud¹⁰ of Him whose arrows are flowers. Upon the Arabian jasmine-bud¹¹ that had come forth from its stem the sweetly¹² humming bee [137] seemed to sound the trumpet-call for Kāma's march¹³ to victory over the threefold world. By its fresh shoots the *ushoka*, because of its longing to be touched by a maiden's ankleted foot,¹⁴ red with the dye of new lac, seemed to have assumed that colour.¹⁵ The medlar-tree shone as if, through sprinkling¹⁶ with mouthfuls from amorous girls' lotus lips completely¹⁷ filled with sweet wine, it had assumed its (the wine's) colour¹⁸ in its own flowers. The *ushoka*-cluster, dotted by multitudes of bees that had fallen within it, inflamed the hearts¹⁹ of travellers like the circle of the half-extinguished pyre of the Mind-Born God. [138] Like a necklace of pearls and sapphires,²⁰ the beauty of the spring-tide was radiant with rows of blossoming Arabian jasmynes and goodly swarms of bees.

¹ Tel. ed. omits 'of birds.'

² Tel. ed., 'displeased.'

³ Tel. ed. and Srirangam text, 'that is radiant with the *Indrāñḍ*-plant as Śakra is delighted to *Indrāñḍ*.'

⁴ Tel. ed., 'as one of great wisdom.'

⁵ Tel. ed., 'who would not be transformed.'

⁶ Tel. ed., 'like the written series of the letters of a name,' without attempt at paronomasia; similarly the Srirangam text.

⁷ Tel. ed., 'flowers.'

⁸ Tel. ed. and Srirangam text, 'in the hollow of the expanded Arabian jasmynes.'

⁹ Tel. ed. omits 'sweetly.'

¹⁰ Tel. ed. omits 'march.'

¹¹ Tel. ed., 'a maiden's foot charming with the tinkling of an exquisite anklet.'

¹² Tel. ed., 'that very colour.'

¹³ Tel. ed., 'contact.'

¹⁴ Tel. ed. omits 'completely.'

¹⁵ Tel. ed. and Srirangam text, 'perfume.'

¹⁶ Tel. ed., 'minds.'

¹⁷ Tel. ed. and Srirangam text, 'like a necklace with pearls and sapphires.'

The flower of the iron-wood tree was lovely as the wheel¹ of the God of Flowery Arrows for agitating the hearts of absentees. The trumpet-flower seemed to be the hook of the God of the Flowery Bow to catch the fish which are the hearts of the travellers.²

[139] 'The breeze of Malaya blew with odours of great sweetness from the perfumes commingled by being crushed by the braids on the sloping foreheads³ of Lāṭa damsels, eager for abundance⁴ of amorous play; bearing the fragrance of the perfume of saffron-dust on the urn-like bosoms⁵ of fair Karpāṣic beauties, versed in all amorous arts; making the sky re-echo with the sound of the very sweet⁶ humming of swarms of bees, collected because of the fragrance inherent in the splendour⁷ of the hair of beautiful, artfully expert damsels of Kuntala⁸; skilful in gathering perfumes for marks on lovely cheeks of Kēraḷa girls, tremulous with the passion of young adolescence⁹; [140] cunning¹⁰ to touch the round buttocks of large-buttocked Mālava *ingēnas*,¹¹ versed in all the four-and-sixty arts; cooled by¹² abundant drops of perspiration from the burden of the firm and swelling breasts of Andhra dames, overcome by amorous exhaustion.¹³

¹ Tel. ed., 'round whetstone'; Srīrangam text, 'round whetstones for the arrows.'

² Cf. the quatrain of Bhartṛhari (Bohtlingk, *Indische Sprüche*, 2 ed., No. 6337, St. Petersburg, 1870-1873) thus translated by Jackson (in *Compendium Magazine*, 26, 276):

'Angling in life's river,
Cupid drops his line;
On the hook he fastens
Some fair maiden's sin.

Men—these silly fishes—
Quick dart up above;
Out he pulls and flies them
In the fire of love.'

³ Tel. ed., 'perfume of flowers (Srīrangam text, 'association of the perfume of medlar-flowers') in the many braids of hair dishevelled on the sloping brows.'

⁴ Tel. ed. omits 'abundance.'

⁵ Tel. ed., 'masses of saffron-dust on the pairs of fair, urn-like bosoms.'

⁶ Tel. ed. omits 'very sweet.'

⁷ Srīrangam text, 'swaying.'

⁸ Tel. ed. and Srīrangam text, 'on account of the delightful fragrance inherent in the tresses of western beauties filled with love-longing.'

⁹ Tel. ed., 'lifted up by young adolescence.'

¹⁰ Tel. ed., 'fortunate.'

¹¹ Tel. ed., 'talkative Mālava damsels.'

¹² Tel. ed., 'cool from.'

¹³ On the erotic characteristics of women from the several districts of India see Schmidt, *Salabriga aus Indischer Frauenwelt*, pp. 315-338, Leipzig, 1902, and for the 'four-and-sixty arts' see *ib.* pp. 236-246.

'Meanwhile, being informed by Vāsavadattā's maids of honour of her intention [not to wed],¹ Śrīgārāśekhara brought together, for his daughter's self-choice,² an assembly of the kings³ that possess the entire earth. Then Vāsavadattā⁴ ascended a dais noisy⁵ with the loud murmur of swarms of bees drunken with the fragrance of the perfume⁶ of burning aloes; [141] that was whitened by the radiance of the lustre of most vehement laughter⁷; that was thronged with a multitude of suitors skilled in many stories of ridicule of their rivals; [142] that was thronged with swarms of bees from the pleasure groves of the city, attracted by the fragrance of the burning incense⁸; that made the air re-echo with (delightful music) as Arjuna's battle made the air re-echo with (Nandighōṣa).⁹

'And there stood¹⁰ princes; some (conquered courtesans) as Kalānkura (had the adornments of his city conquered by the bird)¹¹; [143] others were (blind, swart, ■■■ without teachers) as the Pāṇḍavas were (associated with Kṛṣṇa, Drāupadī, and their teachers); others had (hopes of joy)¹² exceeding¹³ full blown as

¹ Tel. ed. and Srīraṅgam text, 'his daughter's intention.'

² On the 'self-choice' (*svayamvara*) of a husband, a special privilege of the warrior caste, see Schmidt, *op. cit.* pp. 649-654; Jolly, *Recht und Sitte*, pp. 30-31, Straßburg, 1896; Post, *Grundriss der ethnologischen Jurisprudenz*, I. 18-19, Oldenburg, 1894-1895; Schiefelort, *Mythos und Fabel*, tr. Kalstone, pp. 183-184, London, 1906; Bodhavarman, *Bṛhaspathi-Smṛiti-saṃgraha*, §. 80-93; §§. 98-101 (ed. Lucien, Paris, 1908); and, in modern folk-tales, Koenen, *Folk-Tales of Barchin*, 2 ed., p. 494, London, 1893; Steel and Temple, *Wide-Awake Stories*, p. 430 (references to further literature), Bombay, 1884; Natesa Sastri, *Dravidian Nights*, pp. 19-21, 61-67, 143, Madras, 1886; Swynerton, *Indian Nights' Entertainment*, pp. 160-161, 171, 189, London, 1892. The *svayamvara* also forms one of the main motifs of the entire *Kādambarī*.

³ Tel. ed. and Srīraṅgam text: 'princes.'

⁴ Tel. ed. and Srīraṅgam text, 'the capriciouslyhipped Vāsavadattā.'

⁵ Tel. ed., 'whose atmosphere resounded.'

⁶ Tel. ed., 'perfume of the smoke.'

⁷ Tel. ed., 'perfumed by the fragrance of the abundance of most vehement laughter.'

⁸ Tel. ed. and Srīraṅgam text, 'fragrance of the burning perfume materials of bodilium and the like.'

⁹ Tel. ed. and Srīraṅgam text add 'with gifts of parched grain as a monarch's audience-hall has gifts of dainties; beautified with a canopy as a bride's abode is beautified with garlands; adorned with flowers as Indra's heaven is adorned with gods.'

¹⁰ Tel. ed. and Srīraṅgam text, 'there, for an instant, stood.'

¹¹ Tel. ed. and Srīraṅgam text, 'some (conquered courtesans) as Kalānkura (lost the adornments of the city).' The bird in question is Garuda.

¹² Tel. ed. and Srīraṅgam text omit 'of joy.'

¹³ Tel. ed. and Srīraṅgam text omit 'exceeding.'

autumn days have cucumbers¹ exceeding² full blown; others desired the every beautiful girl as men eager to repel a foe³ desire (their own army); [144] some listened to (Holi-songs) as fowlers listen for (birds); some were intent on the pursuit of (mere) appearance as hunters are intent on the pursuit of (wild beasts); some destroyed the doctrines of (conventionality) as adherents of the teachings of Jaimini destroy the doctrines of the (Buddhists); some showed (only) the (returns of the year) as wagtails reveal (gain for astrologers); some uttered (rather doleful cries) as the borders of Sumēru are (made of gold); [145] some were (dazzled at the sight of glorious folk) as pools of expanded⁴ white lotuses are (closed at the sight of the sun); [146] some trusted in the delusion⁵ produced by the sight of the (beauty of the universe) as Duryōdhana trusted in the delusion⁶ produced by the sight of (Kṛṣṇa); some, though chaughty within themselves through the consciousness of their elephants, had goodly (steeds), for they were indeed (powerful in their knowledge of self-defence) and had goodly (arms); some, though desiring to (seize the hands (of their foes)), thought (to give life), for indeed, desiring (to wed (Vāsavadattā)), they thought (of a thing not easy to do); [147] some, though (subdued), were (stalwart), for they were indeed (dejected) and (emotionless); some had their (peace) taken away on account of their ignorance of the mysteries of their (senses) as the Pāṇḍava princes had their (dands) taken away on account of their ignorance of the mysteries of the (dice); some were (Guṇḍīkhyas), authors of (Byakathāś), for they were (rich in hunting-nets) (and) authors of (great stories)⁷; others were (winds) with (sweet breezes), for (they went in crooked ways) (and) (bore perfumes)⁸;

¹ Tel. ed. and Srirangam text, 'quarters of the sky.'

² Tel. ed. and Srirangam text omit 'exceeding.'

³ Tel. ed. and Srirangam text, 'eager for attack.'

⁴ Tel. ed. and Srirangam text omit 'expanded.'

⁵ Tel. ed. and Srirangam text, 'narrative of the delusion.'

⁶ Tel. ed., 'some followed after (great stories) as Guṇḍīkhyas follow after (Byakathāś)', similarly the Srirangam text.

⁷ Tel. ed. and Srirangam text, 'others bore (perfumes) as winds bear (sweet breezes).'

[148] some manifested hopes on account of <crowd> as the troops of the Kurus manifested hopes on account of <Drōṇa>¹; some were unable to bear the <glory of heroes> as white lotus groups are unable to bear the rays of the sun>. And² having regarded them one by one, [149] the princess retired from the dais with loveless heart.

‘Then in a dream’ that very night she saw a youth adorned with an <armlet> as Vālī was adorned by <Angada>; <with pearls about his neck> as the koel <has a sweet note>; skilful in attracting the <fair> as the golden gazelle was skilful in attracting <Rāma>; [150] rejoicing <the ears of his elders> by his nectarous words as Jayanta rejoiced <Indra>; <to whom gave he not joy> as Kṛṣṇa <gave no joy to Kāṁsa>; with <swift-moving hands> as a great cloud has <glittering hair>³; the elemental root of the tree of beauty⁴; the hill of ascent for the jewel of passion⁵; the mountain of origin of streams of delightful stories⁶; the spring-tide month of the mango of dexterity; the mirror of the face of nobility⁷; [151] the elemental seed of the tendrils of knowledge; the chosen spouse of glory⁸; the rival house to Lakṣmī and Sarasvatī⁹; the original abode of proficiency in virtue; the

¹ Tel. ed., ‘some showed as knowledge of crowd as the troops of the Kurus showed the teaching of Drōṇa.’

² Tel. ed. and Srīraṅga text, ‘and immediately.’

³ Tel. ed. omits ‘in a dream.’ For instances in modern folk-tales of the heroine falling in love with the hero from a dream see FRENCH, *Old Deccan Days*, 2 ed., p. 119, London, 1870; TEMPLE, *Legends of the Panjab*, 2. 278-279; 3. 370-371, Bombay, 1884-1900; SWYNERTON, *Indian Nights’ Entertainment*, pp. 248-252, London, 1890 (where, as in the *Vijayadashmi*, both the hero and the heroine dream of each other).

⁴ Tel. ed. adds ‘with great truthfulness and glory; as the ocean has great beauty and the (Vajra) fire; composed, as it were, of pure rivers—his hair the <CHANDRA>, for it was garlanded; his nose the <Tushābhadrā>, for it was equiline and graceful; his lip the <Śaṅka>, for it was coral; his voice the <Narmadā>, for it gave pleasure; his arm the <Gāṇḍī>, for it gave the earth; and his fame the <Ganges>, for it quenched the heavens.’ So also the Srīraṅga text, except for the omission of ‘with great truthfulness’ and ‘great beauty.’

⁵ Tel. ed. and Srīraṅga text, ‘love.’

⁶ Tel. ed. and Srīraṅga text, ‘for the multitude of jewels of all the qualities.’

⁷ Tel. ed. and Srīraṅga text, ‘streams of stories of delightful love.’

⁸ Tel. ed., ‘the mirror of beauty.’

⁹ Tel. ed., ‘Sarasvatī.’

¹⁰ Tel. ed., ‘glory and Lakṣmī.’

treasury, as it were, of great loveliness¹; with a form seductive² in the threefold world. And he is named Kandarpakētu, the son of a king named Cintāmaṇi. And even in sleep she heard his name and the like.³

'Straightway (she thought): "O Prajāpati! This I consider perfection in the creation of beauty! [152] He has been formed by the Lotz-Born God,⁴ who, with his mind eager to behold the loveliness of his own skill,⁵ took the atoms of beauty inherent in the threefold world⁶! Otherwise, how is there possibly such perfect grace in him? In vain did Damayantī endure the hardship of dwelling in the forest⁷ for Nala's sake. [153] Uselessly did Indumatī, even though a queen, become enamoured of Aja.⁸ Fruitlessly Sakuntalā suffered the curse of Durvāsas for Dugmanta's sake. To no purpose Madanamañjarī loved Naravāhanadatta.⁹ [154] In vain was Rambhā, whose thighs surpassed the plantain,¹⁰ enamoured of Nalakūbara. Fruitlessly did Dhūmōrṇā long for Yama among the thousands of Gandharvas, Gāpas, and many gods¹¹ who came to her self-choice."¹²

[155] 'Thus meditating in many ways, as if she had ascended the midst of the fire of separation, as if she were swallowed up by the flame of the Vāḍava fire,¹³ as if she were devoured by the awful fire of the flame of the Last Day,¹⁴ as if she had entered

¹ Tel. ed. and Srīrangam text, 'the treasury of the wealth of great loveliness.'

² Tel. ed. and Srīrangam text, 'delightful.'

³ Tel. ed. and Srīrangam text, 'even in sleep she heard his name and the like, that "he is Kandarpakētu, the son of a king named Cintāmaṇi!"'

⁴ Tel. ed. and Srīrangam text, 'formed by the Creator.'

⁵ Tel. ed. and Srīrangam text, 'with his mind eager to behold his skill all at once.'

⁶ Tel. ed., 'beauty of the totality of the threefold world.'

⁷ Tel. ed., 'endure hardship in the forest.'

⁸ See *Raghuvamśa*, 6. 8.

⁹ This legend is apparently now lost.

¹⁰ See *Kālidāsa* 3. 26. Tel. ed., 'who surpassed the plantain on the slopes of Mount Mēru by the massiveness of her thighs.'

¹¹ Tel. ed. and Srīrangam text, 'among the hosts of gods.' The allusion is apparently based on *Rig-Veda* 10. 10.

¹² Tel. ed. and Srīrangam text add 'vainly Riddhi found Kubēra among the Gandharvas and Yakṣas. Fruitlessly the mind of Pulastya's daughter clings to the Lord of the Gods (Indra).'

¹³ Tel. ed. and Srīrangam text, 'flame of the fire of love.'

¹⁴ Tel. ed. and Srīrangam text, 'as if seized by the fire of Spring, as if devoured by the awful flame of the southern breeze.'

into the caverns of hell¹; thinking of Kāndarpakētu as if he were carved on her heart, which was emptied of all its faculties,² as if he were engraved there, inlaid, riveted, swallowed up, joined by strongest cement,³ entered into the frame of her bones, within her vitals, flecked with her marrow's pith, enveloped in her breath, placed in her inmost soul, [156] liquefied in her sheltering⁴ blood, distributed through her flesh; as if mad,⁵ as if deaf, as if dumb, as if listless, as if abandoning all her faculties, as if swooning, as if blasted by a planet, as if surrounded by a series of the billows⁶ of the sea of youth, as if enveloped by the bonds of love, as if pierced by Kāma's flowery arrows, as if reeling from the venom of the thought of love,⁷ as if shaken⁸ by the arrows of the contemplation of beauty, as if bereft of life by the winds of Malaya (she exclaimed): "Dear friend Anāgalēkhā, put thy lotus hand upon my heart! The pain of separation is hard to bear! Foolish Madanamāñjarī, [157] sprinkle sandal water⁹! Simple Vasanta-sēnā, bind my heavy hair! Fickle Taraṅgavatī, scatter the screw-pines' pollen¹⁰! *Gauṇa* Madanamāllinī, fan me with bits of *śivāla*¹¹! Trivial Citrālēkhā,¹² trace in a picture¹³ the thief of my thoughts! Noble¹⁴ Vilāsavatī, scatter an abundance of pearl-dust¹⁵! Passionate Rāgalēkhā, cover my bosom with a quantity of lotus leaves! Dear¹⁶ Kāntimati, gently¹⁷ wipe away my tear-

¹ Tel. ed. and Sṛirāṅgam text, 'into the house of the hell of madams.'

² Tel. ed., 'as if emptied of all her faculties; thinking of Kāndarpakētu as if he were carved on her heart.'

³ Tel. ed., 'adamant.'

⁴ Tel. ed. and Sṛirāṅgam text omit 'sheltering.'

⁵ Tel. ed. and Sṛirāṅgam text add 'as if blind.'

⁶ Tel. ed. and Sṛirāṅgam text, 'rolling billows.'

⁷ Tel. ed. and Sṛirāṅgam text, 'from the poisonous fluid of the thought of love.'

⁸ Tel. ed. and Sṛirāṅgam text, 'pierced.'

⁹ Tel. ed. and Sṛirāṅgam text, 'sprinkle my limbs with sandal water.'

¹⁰ Tel. ed. and Sṛirāṅgam text, 'scatter the screw-pines' pollen on my limbs.'

¹¹ Tel. ed., 'with a bunch of *śivāla*'; Sṛirāṅgam text, 'make a bracelet with a bunch of *śivāla*'.

¹² Tel. ed., 'Citrālēkhā.'

¹³ Tel. ed. and Sṛirāṅgam text, 'on a tablet.'

¹⁴ Tel. ed. and Sṛirāṅgam text, 'beautiful.'

¹⁵ Tel. ed. and Sṛirāṅgam text add 'on my limbs.'

¹⁶ Tel. ed. and Sṛirāṅgam text, 'most dear.'

¹⁷ Tel. ed. and Sṛirāṅgam text, 'very gently.'

drops¹! [158] Come, good Sleep! Be kind to me! Alas! what is the use of my remaining faculties? Only too truly my other members were not made an eye by the Creator! Lord of the Flowery Weapons, this the supplication to thee: 'Attend thou upon a man of such a sort'²! [159] Breeze of Malaya, that teacheth to behold the woe³ of love, blow as thou wilt; my life is gone"⁴! Thus speaking in phrases manifold, she⁵ swooned, together with her friends.

'Straightway, having her life revived by the exertions of her servants, now⁶ upon the strand of the bank of a river⁷ of exceedingly cool camphor water, now on the shore of a stream of most chill sandal-wood water, now in the shade of trees⁸ on the banks of pools covered with forests of lotuses,⁹ [160] now in plantain groves whose leaves were swayed by the wind, now on couches of flowers,¹⁰ now on beds of lotus-leaves,¹¹ with her body burned by the fierce separation-fire of the collection of the rays of the twelve suns arisen at the time of the world's destruction, excessively emaciated, and, as it were, lifeless¹² (she cried): "His lotus mouth with its lotus-like lower lip overspread with a smile white as the lustre of the tremulous waves of the milk-ocean agitated by mighty, trembling Mandara¹³! [161] His pair of eyes enamoured of his tears as a company of Brāhmins is enamoured of (Holy Writ)! The beauty of his straight nose which is spread full¹⁴ far abroad, as if eager to breathe the innate perfume of his fragrant mouth! His row of teeth lovely as a digit of the

¹ Tel. ed. adds 'Yūṣhikī, jasmine-adorned, agitate the damp winds with a fan of bits of plantain'; Srīrangam text, 'bits of reed.'

² Tel. ed. and Srīrangam text, 'be thou obedient to one like me'!

³ Tel. ed. and Srīrangam text, 'great joy.'

⁴ Tel. ed. and Srīrangam text, 'Vāsavadattā.'

⁵ Tel. ed. and Srīrangam text add 'led by her attendants.'

⁶ Tel. ed. and Srīrangam text, 'on the bank of a river filled with.'

⁷ Tel. ed. and Srīrangam text, 'sandal-wood trees.'

⁸ Tel. ed., 'with very red dāśa-trees, lotuses, and Andimbar'; similarly the Srīrangam text.

⁹ Tel. ed. and Srīrangam text, 'shoots of flowers.'

¹⁰ Tel. ed. and Srīrangam text add 'now on rocks cooled by masses of camphor.'

¹¹ Tel. ed. adds 'devoid of strength.'

¹² Tel. ed., 'very greatly agitated.'

¹³ Tel. ed. and Srīrangam text omit 'fall.'

moon freed from blemish and white as a mass of foamy milk¹! His beauty never seen before, surpassing Kāma²! Those blessed places and people, the pure letters of his name, [16a] and the righteous things which have been adorned by him"³!

'Over and over thinking thus, as if he were painted on the quarters and sub-quarters⁴ (of the sky), as if he were engraved on the cloud, as if he were reflected in her eye, she painted him in a picture as if he had been seen before, and kept gazing here and there.⁵ Then her confidante, named Tamālikā, having regarded her together with her friends, was sent to observe the feelings of Kandarapakṣu; [163] and she came with me and is standing right here beneath the tree.'⁶

So speaking, he (the parrot) ceased. Then Makaranda, rising joyfully, told Tamālikā of the affair; and she, courtesying, presented an epistle to Makaranda.⁷ Then he⁸ read it himself:

[164] 'E'en when her eyes behold her lover true,
A maiden wavereth 'twixt hope and fear;
But when she only dreameth of his troth,
Ah, then, what fond assurance can she have''?

¹ Tel. ed., 'white as the foam of delicate nectar from a collection of the digits'; Srīrangam text, 'beautiful as a collection of the digits.'

² Tel. ed., 'his beauty, surpassing Kāma in visible form'!

³ Tel. ed. and Srīrangam text, 'those blessed places, those pure people, the lucky letters of his name, the things adorned by him'!

⁴ Srīrangam text omits 'sub-quarters.'

⁵ Tel. ed., 'she kept looking for him here and there as if he were painted on the sky, reflected in her eye, or seen before in a picture'; similarly the Srīrangam text.

⁶ Cf. Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM*, 18, 43-45, 48-49, for paintings of beloved objects; and for instances of love letters and confidantes as love messengers in modern Indian tales see Temple, *Legends of the Panchāli*, I, 237; 2, 280-283, 295-297; 3, 273-275. Bombay, 1884-1900; Knowles, *Folk-Tales of Kashmir*, 2 ed., p. 68, London, 1893; Swynerton, *Romantic Tales from the Panchāli*, p. 389, Westminster, 1903, and *Indian Nights' Entertainment*, pp. 171, 192, London, 1892. Cf. also Cimmino, *L'Use delle didascalie nei drammi indiani*, pp. 35-36, Naples, 1912.

⁷ Tel. ed. and Srīrangam text, 'then Kandarapakṣu, rising joyfully and calling Tamālikā, made known the state of affairs. She, courtesying, presented him an epistle.'

⁸ Tel. ed., 'then Makaranda, taking it, read it himself'; Srīrangam text, 'then Makaranda, taking and untying the epistle, read it himself.' For the confidant not only reading the heroine's love letter to the hero, but also writing out to her for him, see Swynerton, *Indian Nights' Entertainment*, pp. 171, 192, London, 1892.

⁹ The literal translation of this stanza is given above, Introduction, p. 26.

Hearing this, Kāndarpakētu, being above all joy¹ as if plunged in the ocean of ambrosia, rising slowly² with both his arms outstretched, embraced Tāmālikā. Then, asking her³ the entire story of Vāsavadattā,—‘What does she do? What does she say? How is she?’ and the like—Kāndarpakētu set forth, having passed the night there, and likewise the day.⁴

[165] Meanwhile even that Blessed One whose garland is rays had descended to the middle world as if to tell the⁵ story. Then into the water of the western sea sank the jewel of day, having the form of the disc in the crest of the cock of day; moving slowly, as if because of the grief brought upon multitudes⁶ of Brahminy ducks; charming with clusters of the flowers of the coral-tree⁷; possessed of the loveliness of the frontal lobes of Indra’s elephant, splashed with red lead⁸; with a circlet like unto an earring of the jewel in the hood of the monstrous Vāśuki, undulating beneath the bond of the mass⁹ of tangled locks of Śiva, shaken by the impetuous motion of his revel dance; [166] delightful as a mass¹⁰ of succulent barley to a bulling cow at evening¹¹; with the beauty of a ruddy¹² jewelled earring of a courtesan of the west¹³; formed like the rounded shoulder of the buffalo of day, cloven by the sword of blackness¹⁴; [167] the Black Ascetic’s begging-bowl, as it were, filled with honey¹⁵; seeming to be the beauty of the clouds with clusters of unfading

¹ Tel. ed. and Srīraṅgam text, ‘dawning himself, as it were, above all joy.’

² Tel. ed. and Srīraṅgam text, ‘very slowly.’

³ Srīraṅgam text, ‘and then, sitting with her, he asked her.’

⁴ Tel. ed. and Srīraṅgam text, ‘Kāndarpakētu, with her and his friend, set forth from that place, having passed the day exactly there.’

⁵ Tel. ed. and Srīraṅgam text, ‘this.’

⁶ Tel. ed. and Srīraṅgam text, ‘beasts.’

⁷ Tel. ed. and Srīraṅgam text, ‘coral-tree of the western mount.’

⁸ Tel. ed. and Srīraṅgam text, ‘coloured with a line of red lead.’

⁹ Tel. ed., ‘in the hood of monstrous undulating Vāśuki, bound in the diadem of the mass’; similarly the Srīraṅgam text.

¹⁰ Srīraṅgam text, ‘dish.’

¹¹ Tel. ed., ‘delightful as a moist line of lac to a woman at evening.’

¹² Tel. ed. omits ‘ruddy.’

¹³ Srīraṅgam text, ‘earring of Varuṇa’s darling.’

¹⁴ Is there here a covert allusion to the victory of KṚṢṢ (Durgā) over the demon Mahiṣa?

¹⁵ Tel. ed. and Srīraṅgam text, ‘the shell, filled with sweet honey, of the Celestial Ascetic.’

flowers; like unto a cluster¹ from the *ushoka*-tree of heaven; the golden mirror, so to say, of a wanton of the west²; with the aspect of a branch of a coral-tree shaken by the motion of the tossing waves.

And³ gradually, [168] when the trees had their tops melodious with the soft notes of multitudes of sparrows, free from quarrels with each other⁴ and desirous of their nests after having rolled in the dust and flown up again; when the crows were eager for home; when the inner apartments⁵ gave forth the fragrance of the incense of aloes burning constantly; when the old men were angered at interruptions⁶ from the confused murmur of young folks eager to hear the poetic⁷ tales begun by the sages seated on the banks of the Taṭini, adorned with millet-grass; when the children longed for slumber, soothed with very light hands by old women⁸ who told them stories⁹ with tongues tremulous in the lullaby; [169] when the courtesans had assumed the insignia of passion; when the sages had entered upon their evening devotions, disgusted at hearing manifold obscene words¹⁰ from harlots possessed by their paramours¹¹; when the forest regions had the surfaces of the very soft sites of cow-stalls occupied by herds of

¹ Tel. ed. and Sringarag text, 'cluster of flowers.'

² Tel. ed. adds 'going toward the west and wrede as Bhadra was addicted to brandy and was tumorous; abandoning his rays and cloudy as a foolish man abandons his wealth and is dejected; with red eyes as a Buddhist mendicant has red quarters; possessed of understandings as the sun was possessed of clarity'; so also the Sringarag text, except 'mighty Bhadra' for 'Bhadra' and 'poor man' for 'foolish man.'

³ Tel. ed., 'then'; Sringarag text, 'and then.' This entire sentence is translated and compared with *Harper's*, Jaman ed., 1879, pp. 30, 2-16, 4 (in Cowell and Thomas, pp. 67-68, London, 1897), by Castellieri, 'Sahandha and Bāga,' in *WZKM.* 1. 118-124.

⁴ Tel. ed. omits 'with each other.'

⁵ Tel. ed., 'interior in the lattices of the inner apartments.'

⁶ Tel. ed., 'filled with anger at the sound of'; Sringarag text, 'desirous of the cessation of the sound of.'

⁷ Tel. ed. and Sringarag text omit 'poetic.'

⁸ Tel. ed., 'when the children, longing for slumber, were attended by old women who were pleased at being patted by very light hands'; similarly the Sringarag text.

⁹ Tel. ed. and Sringarag text, 'many stories.'

¹⁰ Sringarag text, 'had their own disgusted by hundreds of obscene words.'

¹¹ Tel. ed., 'when fair women were disgusted . . . ; when the sages had entered upon their evening devotions.'

antelopes slowly ruminating; when the thick woods¹ had nests filled with multitudes of sleepy crows²; [170] when the trees of the hermitages³ had⁴ families of monkeys without their monkey tricks⁵; when the flocks of owls that dwelt in huts within the hollows of aged trees were eager to set out; when the lamplight flashed forth⁶ as if the tips⁷ of the rays of the sun had burst into a flame, going forth to affright the darkness; when He⁸ whose banner is a fish, who steals the mind of all the world,⁹ and who hath a resonant bow, was unceasingly¹⁰ raining a shower of arrows; [171] when the courtesans, lovely in their attire of passion's task¹¹ and devoted to bawdy talk, were arranging their adornment; when women had their hips resonant with girdle-zones¹² bound on by their attendants; [172] when the courtyards had people hurrying to go to the houses of many folk¹³ who were continuing their narration of interrupted tales¹⁴; when the pleasure gardens¹⁵ were inhabited by the cocks; when the peacocks had ascended their perches; when the householders had performed the duties of eventide; when the swarms of bees were reposing¹⁶

¹ Tel. ed. and Srirangam text, 'clumps of village trees.'

² Tel. ed. and Srirangam text, 'ravens awakening from sleep.'

³ Srirangam text, 'trees in the gardens.'

⁴ Tel. ed. and Srirangam text, 'were filled with.'

[noise cries.]

⁵ Tel. ed. adds 'when the trees in the gardens had flocks of cranes devoid of their

⁶ Tel. ed. omits 'forth.'

⁷ Tel. ed. and Srirangam text, 'branches.'

⁸ Kṛṣṇa.

⁹ Tel. ed. and Srirangam text, 'all things living.'

¹⁰ Tel. ed. and Srirangam text omit 'unceasingly.'

¹¹ Tel. ed., 'charming and lovely in passion's attire.' ¹² Tel. ed., 'girdle-adornments.'

¹³ Tel. ed. and Srirangam text, 'houses of tellers of tales.'

¹⁴ On the popularity of telling stories at night in India see Steel and Temple, *Wide-Awake Stories*, pp. vii, 2-3, Bombay, 1884; Symerton, *Rajit Rastu*, p. 252, Calcutta, 1884; Day, *Folk-Tales of Bengal*, p. 276, London, 1883. According to some Oriental traditions (Rohde, *Griechischer Roman*, 2 ed., p. 593, Leipzig, 1900), telling-stories at night was imported from Greece to India by Alexander the Great. But the custom prevails widely, being found, for instance, among the natives of Guinea (see Thoms, *Among the Indians of Guinea*, p. 216, London, 1883), the North American Indians (White, *Anthropologie der Naturvölker*, 3, 234-235, Leipzig, 1862), the Micronesians (ib. 5, 2-81, Leipzig, 1870), the Africans (Hansen, *Folk-tales in West Africa*, p. 330, London, 1904; Struyf, 'Aus dem Märchenreiche der Bakongo (Niederkongo),' in *Anthropos*, 3, 742), and in Europe generally (MacCulloch, *Childhood of Fiction*, p. 2, London, 1903). It should also be noted that the entire story of the parrot in the *Kidānīshat* (pp. 207, 614-615, Bombay ed., 1890 (tr. Ridding, pp. 46, 202, London, 1896)) is told at night.

¹⁵ Tel. ed. adds 'of the Kṛṣṇas'; Srirangam text, 'of Kṛṣṇa houses.'

¹⁶ Tel. ed. and Srirangam text add 'in crooked beds.'

in huts within the hollows of lotus-buds, narrow because the tips of their filaments were bent up and down¹ in their contraction²; —then, with the thought: 'By this path the lordly shining (sun) must go'³! the lordly twilight was seen, as if with raiment of all manner of cloth⁴; as if a continuous tessellated pavement of jewels made by Ocean⁵; [173] as if containing the blood of the buffalo of day, cloven by blackness⁶; as if a coral-creeper of the great ocean of the sky⁷; as if the red lotus of the pool of the heavens; as if the golden bridge⁸ of the progress⁹ of Kāma; as if the madder-hued, ruddy banner of the palace of the sky; with a yellow (sky) as at her self-choice Lakṣmī chose Him¹⁰ of the yellow (robes); devoted to the (stars) and with a red (atmosphere) as a female (Buddhist) ascetic is devoted to (Tāra) and wears red (garments).¹¹

And straightway¹²—while the courtesans seemed to be pupils¹³ of the twilight skilled in (arrangements of pleasure-giving (musical) modes), for they were skilled in (amorous tricks of night)¹⁴; [174] while the sky seemed to be a street of shops devoid of (them that hold the balance), for it was devoid of (the sustainers¹⁵ of Libra); while the lotuses had the folds of their buds tightly¹⁶ closed; while bees¹⁷ wandered here and there over

¹ Tel. ed., 'bent high up.' ² Srirangam text, 'instantaneous contraction.'

³ Tel. ed., 'with raiment of cloth on every side'; similarly the Srirangam text.

⁴ Tel. ed. and Srirangam text, 'made by Ocean for the sun.'

⁵ Tel. ed. and Srirangam text, 'cloven by the sword of blackness.' Is there here a covert allusion to the victory of Kālī (Durgā) over the demon Mahiṣa?

⁶ Tel. ed. and Srirangam text, 'creeper of the western ocean.'

⁷ Tel. ed. and Srirangam text, 'golden banner.'

⁸ Tel. ed. and Srirangam text, 'chariot.'

⁹ Vipra.

¹⁰ Tel. ed. adds 'credence with buds as a courtesan is addicted to paramours; with diver-red clouds as a beautiful woman has her breasts copper-coloured with saffron; with reddish stars as an ichneumon has reddish eyes'; so also the Srirangam text, except 'fair faced dame' for 'courtesan.'

¹¹ Tel. ed. and Srirangam text, 'then straightway.'

¹² Srirangam text omits 'pupils.'

¹³ Tel. ed., 'when the courtesans were skilled, as it were, in slightly amours; when the flashing lamp-lights seemed to be pupils of the twilight'; with no attempt at paranomasia.

¹⁴ The moon, etc., according to Śivarāma.

¹⁵ Tel. ed. omits 'tightly.'

¹⁶ Tel. ed. and Srirangam text, 'swarms of bees.'

the lotus-pool as representatives of the darkness¹; [175] while the lotuses, love-lorn through separation from the sun, seemed to wail under the semblance of the cries² of distressed female ospreys³; while the early evening seemed an astrologer (pointing out the houses), for it (revealed the constellations)—there spread darkness like the blackness of the column⁴ of Śiva's throat; [176] with most goodly (stars) as the army of the demons had the most goodly (Tāraka)⁵; increasing the outcry of the (owls) as the combat of the Bhāratas increased the outcry of (Ulūka)⁶; dulling the glory of the (crows) as the prowess of Dhṛṣṭadyumna dulled the glory of (Drōṇa); with (owls) moving about as Indra's pleasure garden had (Indra) moving about; (hiding all the quarters of the sky) as fire⁷ (consumes all its fuel); [177] resting its belly, as it were, on the mountain slopes with their very close fragments of stone⁸; with its eye, so to say, on peaks that were red with lustre⁹ from the light of the eyes of sleeping lions¹⁰; seeming to have life through the fire-flies; apparently increased by the columns of smoke from oblations; made dense, as it were, by masses of aloes-wood smoke¹¹ in adorning the heavy tresses of amorous girls; [178] seeming to be illumined by spray from the stream of ichor from¹² elephants' temples blackened by swarms of bees clustering right closely together¹³; heaped, if one might say so, in the shadows of clumps¹⁴ of dense *tamāla*-trees; apparently

¹ Tel. ed. and Srirangam text, 'repelled by the darkness.'

² Srirangam text, 'notes.'

³ Tel. ed. and Srirangam text add 'while the lotuses, standing in water coloured by the reflected hue of twilight, seemed filled with fire through the pain of their hearts at the destruction of their spouses.'

⁴ Tel. ed. and Srirangam text omit 'column.'

⁵ Tel. ed. and Srirangam text, 'revealing the (stars) as the army of the demon-revealed (Tāraka).'

⁶ Srirangam text, 'of Ulūka and Śakuni'; cf. *Mahābhārata*, §. 161.

⁷ Tel. ed. and Srirangam text, 'the flame of fire.'

⁸ Tel. ed., 'rough with their very close stones.'

⁹ Tel. ed. and Srirangam text, 'splendour of the lustre.'

¹⁰ Tel. ed. and Srirangam text, 'lions awakened from sleep.'

¹¹ Tel. ed. omits 'aloes-wood' and 'heavy'; Srirangam text omits 'aloes-wood.'

¹² Srirangam text, 'dripping ichor fallen from.'

¹³ Tel. ed., 'seeming to be illumined by very thick swarms of black bees; blackened, as it were, by the spray of dripping ichor fallen from elephants' temples.'

¹⁴ Tel. ed. and Srirangam text, 'forest clusters.'

lurking in the hoods of serpents, swart as lampblack; the mantle, as it were, of a woman who keeps an assignation by night; the remedy, if it might so be termed, for the gray hair of an aged courtesan¹; the offspring of life, one might say; the friend, as it were, of the iron age; [179] the comrade, in all seeming, of a rogue's heart²; concealing manifest objects as Buddhist doctrines deny manifest objects. It was darkness which seemed to delight in the enchanting round lobes of absolutely must elephants³; which apparently yielded fruit in forests of clusters of wide-spreading *tandia*-trees with exceedingly close and numerous leaves⁴; which trembled, as it were, in the masses of very⁵ heavy tresses of dearest sweethearts; which apparently was mingled with rays of sapphire gems⁶; [180] which was like the exceeding dense blackness in pits, on river-banks, and in forests⁷; which was proud, it would seem, of swarms of bees, manifestly cunning, huge, and evidently strong, drunkenly dancing on the boughs of the *comest*-bark trees⁸; gleaming with the hoods of serpents, destructive⁹ with very thick venom; broken¹⁰ with menacing flashes from the teeth of tuskera, mad with their burden of ichor.¹¹

[181] And at the time of the rising of the moon with its blackness of night, bowing low, as it were, with folded hands under the

¹ Tel. ed. and Srirangam text, 'courtesan.'

² Tel. ed., 'rogue's heart.'

³ Tel. ed., 'in the lobes of must elephants'; Srirangam text, 'in the enchanting lobes of herds of must elephants.'

⁴ Tel. ed., 'in swarms of bees, manifestly cunning, huge, and evidently strong, hidden in the calyxes of great expanded flowers on the boughs of many trees in the forests of clusters of wide-spreading *tandia*-trees with exceedingly close and numerous leaves.'

⁵ Tel. ed. omits 'very' and 'dearest'; Srirangam text omits 'very.'

⁶ Tel. ed. and Srirangam text omit 'gems.'

⁷ Tel. ed. and Srirangam text omit 'forests.'

⁸ Tel. ed. omits this description; Srirangam text, 'swarms of bees, manifestly cunning, huge, and strong, with their feet hidden in the calyxes of great expanded flowers on the boughs of many trees.'

⁹ Srirangam text, 'destructive to elephants.'

¹⁰ Tel. ed., 'utterly broken.'

¹¹ Tel. ed., 'burden of ichor; with the cones of scorio folded up as the comest-ment of marice has obla between folded up; concealing every fissures as the high estate of the wretched conceals all character; bowing, as it were, with folded hands under the glare of sizzling blue lotuses to the night which had come'; similarly the Srirangam text.

guise of closing blue lotuses, immediately¹ the stars shone forth, scattered like drops of the stream of water of Jahnu's daughter wandering in the winding hollows of² the mass of matted locks of Śiva, shaken by the fury of his twilight dance; showers³ of drops, one might say, shed from the trunks⁴ of the herd of terrible must⁵ world-elephants bowed with the burden of bearing⁶ the earth, hard to sustain⁷; [182] masses of foam, as it were, poured out by the steeds⁸ of day, weary of wandering in the far distant sky; giving rise to the suspicion that they might be a grove of white lotuses⁹ in the great ocean of the heavens; like ciphers¹⁰ because of the nullity of metempsychosis, scattered¹¹ in the sky as if on the ink-black skin rug of the Creator who reckoneth the sum total with a bit of the moon for chalk; parched grain, it would seem, sown by the hand of Rati, (the wife) of Him whose banner is a dolphin,¹² and who setteth forth to conquer¹³ the threefold world; [183] like globules¹⁴ in the pearly arrows of Him of the flowery bow¹⁵; masses¹⁶ of foam, as it were, in the ocean of the sky; handfuls of cosmetic, so to say, prepared by Rati in the courts¹⁷ of heaven; multitudes¹⁸ of pearls, one might fancy, in the necklace of the Lakṣmī of the heavens; fragments of the bones of Kāma, in all seeming, scattered by the wind's impulse¹⁹ from the circle of the pyre of the moon²⁰; [184] like the semblance of

¹ Tel. ed. and Srinagaram text, 'then immediately.'

² Tel. ed. and Srinagaram text, 'wandering in her devious roamings in.'

³ Tel. ed. and Srinagaram text, 'wide-spread showers.'

⁴ Tel. ed., 'checks.'

⁵ Tel. ed. and Srinagaram text omit 'must.'

⁶ Tel. ed. and Srinagaram text, 'bowed with bearing.'

⁷ Tel. ed. and Srinagaram text, 'hard to bear.' [the mouths of the steeds.]

⁸ Tel. ed. and Srinagaram text, 'broad masses of foam on the edges of the cavities of'

⁹ Tel. ed. and Srinagaram text, 'mass of white lotuses.'

¹⁰ Literally 'points' (cf. the form of the null sign in the Bakhṣīlī Manuscript). On the importance of this passage for the history of the Arabic (properly; Hindi) numerals see Bühler, *Indische Paläographie*, p. 72, Strausburg, 1896; cf. also Smith and Karpinski, *Hindu-Arabic Numerals*, pp. 51-54, New York, 1911.

¹¹ Tel. ed. and Srinagaram text, 'painted.'

¹² Kāma.

¹³ Tel. ed. and Srinagaram text, 'in desire of conquest over.'

¹⁴ Tel. ed. and Srinagaram text, 'scattered globules.'

¹⁵ Tel. ed., 'wide-spread masses.'

¹⁶ Tel. ed., 'in the delimitation of.'

¹⁷ Tel. ed., 'torn-off multitudes of pearls'; Srinagaram text, 'old multitudes of pearls.'

¹⁸ Tel. ed. and Srinagaram text, 'outance.'

¹⁹ Tel. ed., 'from the circle of the pyre of Kāma, burnt by the Destroyer's (Śiva's) fire'; similarly the Srinagaram text.

parched grain¹ roasted in the pan² of the vast surface³ of the sky, that was excessively heated by the evening breeze and smoky with the smoke⁴ of rising dusk.

With them the sky shone as if turned to a leper.⁵ Exceedingly distressed⁶ was the pair of *catravāṅkas*, filled with a series of <deep⁷ sighs> and skilled in the joining of <bills in delightful contact> as the diction of a good poet⁸ is filled with a series of <long⁹ chapters> and skilled in the joining of <delightful paronomasias and *vaktra* metres>.¹⁰ [185] Separated was the pair of Brahminy ducks, whose feet were variegated by swarms of bees delighted and intoxicated by the honey-drops that adhered from their course through the clusters¹¹ of lotuses, and who were parted by the incarnate curse¹² of darkness as if by the noose¹³ of Death. [186] The pair of Brahminy ducks was parted like the heart of a lotus, distressed by separation from the sun. A swarm of bees was seen moving beside a lotus as if they were the messengers of the husband moon about to come. Under the guise of stars¹⁴ the quarters of the sky made lamentation with great drops of tears,¹⁵ as if in grief for the departed Lord of Day.¹⁶ Under the guise of its series of new filaments the lotus burst within the heart of its bud like a fire of chaff¹⁷ at separation from its shining love.

¹ Tel. ed. and Sringarāṅga text, 'parched grain roasted.'

² Tel. ed., 'kitchen.'

³ Sringarāṅga text omits 'vast surface.'

⁴ Tel. ed. omits 'with the smoke.'

⁵ According to a reading recorded by Śrīvaṅśa, 'with them the sky shone as if spotted.'

⁶ Sringarāṅga text, 'then exceedingly distressed.'

⁷ Tel. ed., 'very deep.'

⁸ Tel. ed., 'good poetry.'

⁹ Tel. ed., 'very long.'

¹⁰ See Weber, *Über die Metrik der Indier*, p. 199, Berlin, 1865; Tel. ed., 'paronomasias, *vaktra* metre, and *akṣarā*' (the latter being a *caran* *Āgastya* in the form of a disc; cf. *Āṅgīrasaśāstra*, tr. Jhā, p. 197, Benares, 1898; *Vidyādharmakarmasāra*, p. 12-13, ed. Haeberlin in his *Āṅgīrasaśāstra*, pp. 290-291, Calcutta, 1847).

¹¹ Tel. ed. and Sringarāṅga text omit 'clusters.'

¹² Tel. ed. and Sringarāṅga text, 'being parted as if by the curse.'

¹³ Yama, the god of death, is believed to draw the souls of the dying from their bodies by means of a noose or cord.

¹⁴ Tel. ed., 'under the guise of drops of water from the eyes of the stars'; similar the Sringarāṅga text.

¹⁵ Tel. ed. and Sringarāṅga text omit 'with great drops of tears.'

¹⁶ Tel. ed. and Sringarāṅga text, 'the departed beloved of the Lord of Day.'

¹⁷ Tel. ed. and Sringarāṅga text, 'the chaff fire of the flames of grief burned in the heart of the lotus.'

[187] Forthwith¹ black darkness spread like a mass of collyrium from the forest of the sky, reduced to ashes by the rays² of the sun; blotting out (the heavens and the sky) as the words of revelation blot out (the doctrines of the Digambara Jains)³; a molten *vajrapatta* gem,⁴ as it were; and as the surge of the ocean.⁵ And⁶ straightway the Lord of Night ascended with the ruddy disc of his arising; the ball⁷ of the princess Night; the⁸ golden mirror of Kāma; like to a cluster of young red coral-flowers on the eastern mount; round as drops of saffron on the foreheads of eastern damsels⁹; [188] like a golden earring of the beautiful sky; a mass of henna, as it were, dropped from the hands of tiring-maids of celestial brides; a golden jar, it would seem, in the stucco of the heavens; a golden¹⁰ dish in motion, it might be termed, for the progress of the God of the Dolphin Banner, setting forth for the conquest¹¹ of the threefold world; stealing the beauty of the top of Kāma's golden quiver; possessed of the colour of the China roses that grow on the topmost peak of the eastern mount; a dish, as it were, filled with a ball of pellucid saffron belonging to a wanton of the night; [189] even as a single¹² jar-like breast, tawny with saffron, of a fair dame of the east¹³; (occupied by a gazelle) as the milk ocean¹⁴ is ruled by Viṣṇu;

¹ Tel. ed. and Srirangam text, 'then.'

² Tel. ed. and Srirangam text, 'by the forest conflagration of the rays.'

³ Tel. ed. and Srirangam text add 'though (Kṛpā), it concealed the distinctive characteristics of (Viṣṇu), for it was black and concealed the distinctive characteristics of (all forms).'

⁴ An inferior sort of diamond.

⁵ Tel. ed. and Srirangam text, 'as running streams of cloth of molten silver.'

⁶ Tel. ed. and Srirangam text, 'then.'

⁷ Tel. ed. and Srirangam text, 'like a patchwork garment.'

⁸ Tel. ed. and Srirangam text, 'like the.'

⁹ Tel. ed. and Srirangam text, 'round as sectarian marks of *śaṅkha*-flowers fastened to the forehead as adornments of eastern damsels.'

¹⁰ Tel. ed. and Srirangam text, 'auspicious.'

¹¹ Tel. ed., 'seeking to conquer.' Tel. ed. omits the two adjectives following; the Srirangam text omits the second only, having for the first 'like the mouth of Kāma's golden quiver.'

¹² Tel. ed. omits 'single.'

¹³ Srirangam text adds 'a cage, so to say, for the pleasure birds of the female *Vidyadhara* that wander in the sky; the lotus-guard, wrapped in red cloth, one might fancy, of a pair of *himsaras* resting on the summit of the eastern mount.'

¹⁴ Tel. ed. and Srirangam text, 'Garuda.'

with distinctive marks as Rāma was attended by Lakṣmaṇa¹; the lord of the stars as Sugrīva was the lord of Tārā²; with a red disc as a good monarch has a devoted circle (of attendants).³

Then⁴ the glow brought close to night went to destruction as if entered into the heart of a loving woman; as if drunk by the cups of the eyes⁵ of female *chickorees*⁶; [190] as if licked up by masses of red lotuses.

Straightway the Lord of Planets⁷ ascended like a cake of butter⁸ exhibited by the mistress Night; a mirror, it would seem, bearing the beautiful face of Him whose banner is of flowers⁹; the white umbrella, as it were, of Him whose banner is a dolphin; the round ivory hilt, it might be termed, of the great sword of night; the white chowry, one would fancy, of the mighty King of Passion; [191] like to the sandy shore¹⁰ of a Yamunā of the night; the crystal linga, so to speak, of the Great Ascetic of the heavens; the egg of a black serpent, in all seeming; a shell, as it were of the great celestial sea¹¹; a monument one might call it, to him whose banner is a dolphin and who was consumed by the Fire of Love¹²; like to the circle of the pyre, marked with charcoal in dark spots, of Him who was born of fancy; apparently a white lotus of the Ganges coursing in the heavens; a mass of

¹ See *Mahābhārata*, 2. 276.

² Tel. ed. and Sringam text, 'with treaded stars as the Lord of the Monkeys had (Tārā's) lover; dear to Rāhugaṇa (the fourth lunar mansion) as a bull is dear to the cows.'

³ Tel. ed., 'with a red disc and accompanied by swift rays as a good monarch has a devoted circle (of attendants) and is accompanied by slight taxes'; similarly the Sringam text.

⁴ Tel. ed. and Sringam text omit 'then.'

⁵ Tel. ed. and Sringam text, 'pairs of eyes.' According to the conventions of Sanskrit literature, the eyes of the *chickorees* (*Carex chabur*, Gray) become red at the sight of poison. It is also supposed to live only on moonbeams (see below, p. 108).

⁶ Tel. ed. and Sringam text, 'female catwounds.'

⁷ Tel. ed. and Sringam text, 'the blessed Lord of Stars, with his radiance destroyed.'

⁸ Tel. ed. and Sringam text, 'fresh butter.'

⁹ Tel. ed., 'bearing the reflection of a gemlike.'

¹⁰ Tel. ed. and Sringam text, 'new shore.'

¹¹ Sringam text adds 'the crystalline water-pot, so to say, of the Ascetic of the sky.'

¹² Tel. ed., 'a monument, one might call it, marked with charcoal in dark spots, to Him who was born of fancy and was burnt by the fire from Śiva's eye.'

foam, as it were, of the mighty ocean of the sky; a quicksilver ball, one might imagine, of the dark metallurgist¹; a silver jar, so to say, spangled with shoots of millet-grass²; [192] lovely as the wheel of Kāma's chariot³; the dove, it might be termed, of the palace of the heavens; even as the beauteous crest-jewel of the eastern mount⁴; like unto Āirāvata's frontal lobe when deprived of its minium⁵; resembling a fragment of the head of an old and broken-horned cow belonging to the field of heaven with its white wheat of stars; a silver vessel,⁶ as it were, yellowish with balls of sandalwood, fallen from the hands of a divine maiden. [193] And it was the white lotus of the bees of the eyes⁷; like to⁸ the sand bank bed of the geese⁹ of the mind; the crystalline fan of the fires of separation; the round white whetstone of Kāma's arrows.

[194-195] Meanwhile there were equivocal and jealous¹⁰ conversations, full of innuendoes and broken with emotion,¹¹ (delivered by the lips) of female messengers sent to sweethearts by hosts of women anxious for a rendezvous. [196] As for example¹²: 'Beware of evil women's wiles, beloved! Thou dost not truly know thyself! [Beware, destroyer of bliss! Truly thou knowest not that thou art made a wretched woman!]; [197-198] 'Thou art a lover,¹³ (even though) not one among them that draw and kiss (women and) make (them) run! [Thou utter rascal! Thou art

¹ Tel. ed., 'the celestial metallurgist.'

² Tel. ed. and Srirangam text add 'for the anointing of the Mind-Born God (Kāma).'

³ Tel. ed. and Srirangam text, 'the white wheel, as it were, of Kāma's chariot.'

⁴ Tel. ed. and Srirangam text, interchanging this adjective with the one preceding, 'even as the crest-jewel of the serpent-king of the eastern mount.'

⁵ Tel. ed., 'laved in the river of heaven'; similarly the Srirangam text.

⁶ Tel. ed. and Srirangam text, 'fan.'

⁷ Tel. ed. and Srirangam text, 'the eyes of the world.'

⁸ Tel. ed. and Srirangam text omit 'like to.'

⁹ Tel. ed. and Srirangam text, 'flamingoes.'

¹⁰ Tel. ed. and Srirangam text omit 'jealous.'

¹¹ Tel. ed., 'displacements (of words).'

¹² The passage following is certainly the most difficult in the entire *Vāsavadatta*, and only the most probable of the many interpretations suggested by Śivarāma and Krishnamachariar have been adopted. The renderings here given do not attempt, therefore, to exhaust all the possibilities. The unorthodox translation is placed in brackets.

¹³ Ironical.

hard as a rock! Thou art magnetite, (even though) not one among leadstones, touchstones, (and) magnets!'; [199] 'Thou art like a rower, devoted to other than the functions of his duty, drawing his sword in vain! [Thou that hast the reward of duty!'] Thou art devoted to another (woman) and gifted with excessive speech to no purpose!'; 'Distressedly, as it were, thou thinkest in thy mind of one² hard to win! [Good friend,¹ thou thinkest of one² hard to win³ as if she were thine own wife!']; [200] 'He goeth in the ways of truth who standeth⁴ filled with delight at the swords of his foes! [He is insipid in his ways who standeth without initiative before his co-wives!']; [201] 'He is a hero indeed who brings from the conflict the elephants of the foe! [He is filled with delight who brings the wife of a rival to old age through (amorous) struggle!']; [202] 'Holding a massy, broad sword, and suddenly assailing the foe, he obtains great glory through the conflict! [Holding the thighs, hands, and hair (of his beloved), he obtains an excellent position with his body, uniting at the supreme moment!']; [203] 'Set free from passion, thou art beautiful indeed, and friendly to mankind! [Thou passionate man, bereft of lordship! Thou art assuredly not lovely, and art deserted!']; [204] 'Thou adornment of the earth! Bold⁵ (is she), white like the autumn clouds, with a clear sense of her own greatness, able to ward off the jealousy of revellers,⁶ with firmness and timidity in her mind, and world-wide truth in her speech! [Thou wise one,⁷ thou utter destruction of the earth, not white like the autumn clouds, untransparent, selfish, jealous as a reveller! "Patient (am I), loving to think of the adornment of the world, (but) in his mind is cowardice, and world-wide falsehood in his speech"⁸!']; [205-207] 'She, the receptacle of bliss, surpassing

¹ Ironical.² Tel. ed. and Srirangam text, 'a woman.'³ The wife of another.⁴ Tel. ed. and Srirangam text, 'he whose thoughts are on the ways of truth (or, on insipid ways) standeth.'⁵ Tel. ed., 'with her boldness vanished.'⁶ Tel. ed. and Srirangam text, 'able to defend the magnificence of her own evident thoughts of greatness.'⁷ The supposed address of the woman in love.

Lakṣmī with her gentle smile,¹ (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers²; peering perturbedly³ through the interstices of the bars of her windows;—she suffereth distress at eventide,⁴ being lonely without thee, her ram: for, O lord of life! who here depend not for life upon some happy man?⁵ [Thou lord of violence! She, the receptacle of bliss, surpassing Lakṣmī with her gentle smile,¹ (though herself) unsurpassed; yielding unto thee; with her heart spotless as a mirror; transcending the tendrils with her lotus hand; with coquetry in her sportful fingers²; peering perturbedly³ through the interstices of the bars of her windows;—she laugheth not, (but) suffereth distress at eventide,⁴ being lonely without thee, her ram: for, O destroyer of life! who here depend not for life upon some happy man?⁵]'; [208] 'Let other women be! I suffer slavery before thee! Therefore be there love because of love! [Thou that art cast off by other (women)! Thou speechless one! Thou slave (even) in the presence of the base! I⁶ go to her! Therefore let hatred arise from love!]''; [209] 'Straightway thou art mightily beloved; why dost thou not perform the lovely rites of love, especially since death standeth immediately near?' [Thou art straightway utterly devoid of love, why dost thou not perform the lovely rites of love, especially since death standeth immediately near?]''; [210] 'Thou purifier of them that have the minds of false lovers! Thou glorious one! By love is she⁷ to be won, great and noble,⁸ with large eyes, with sidelong glances; then her attendants will show

¹ Tel. ed. and Srinagaram text, 'she by whom the lotus-dwelling Lakṣmī is surpassed with smiling laughter.'

² Tel. ed. and Srinagaram text, 'her fingers sportful, as it were, with coquetry.'

³ Tel. ed. omits 'perturbedly.'

⁴ Tel. ed. and Srinagaram text, 'she suffereth distress (even) without (an ascetic's) curse, having her distraction prevented by her folk.'

⁵ Tel. ed. and Srinagaram text, 'on what happy man doth she not depend?'

⁶ The messenger.

⁷ Tel. ed. and Srinagaram text, 'since soon death is immediately near.'

⁸ Tel. ed. and Srinagaram text, 'this unparalleled maid.'

⁹ Tel. ed. and Srinagaram text, 'accompanied by Lakṣmī.'

their slavery! [Thou false lover! Thou effacer of thoughts! Thou inglorious one! Alas, sir! By love is she¹ to be won, great and noble,² with large eyes, with sidelong glances; then her attendants will show their slavery!]'; 'By thee, who art like to a lotus, the fabulous riches of thy foes and the faces of their women are blackened! [By thee the faces of women like unto Lakṣmī are blackened, not the lotus ~~lotus~~ of thy foes!]' ; [211] 'Having inspired confidence of all, attended by Lakṣmī, departing from the rules (of decorum), having obtained one to be obtained,³ wavering an instant,⁴ slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,⁵ she fainteth limblessly, Limbless God⁶ (saying): "Bliss thou bringest me, thou that art devoted to songs of many measures"! [Having inspired confidence of all, attended by Lakṣmī, (but) with her youth departed, obtained in a way she should not be obtained,³ wavering an instant,⁴ slow for modesty, with love violently born through pain among the flowers of Him whose shafts are flowers,⁵ she fainteth limblessly, Limbless God⁶ (saying): "Woe thou bringest me, thou that art devoted to songs of many measures"!]' ; [212-213] 'What woman was (ever) abandoned by thee that bearest love's burden, with thy beautiful lips, with thy sectarian mark characterised by a streak of dust,⁷ with thy moon-like face, (when once she had) clung to thy heart⁸ with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being overcome by thy unblemished lustre? [What woman was (ever) released by thee,

¹ Tel. ed. and Srīraṅgaṃ text, 'this unparalleled maid.'

² Tel. ed. and Srīraṅgaṃ text, 'accompanied by Lakṣmī.'

³ Tel. ed. and Srīraṅgaṃ text, 'having obtained to-day a covenant of all the world for some time, she, attended by Lakṣmī (having inspired an agreement of all, a woman who should not be obtained hath been obtained for some time).'

⁴ Tel. ed., 'just for an instant.'

⁵ Kīṃśa.

⁶ Tel. ed. and Srīraṅgaṃ text omit 'limblessly, Limbless God.' The 'Limbless God' is Kīṃśa.

⁷ Tel. ed. and Srīraṅgaṃ text, 'characterised by Kīṃśa [characterised by lovelessness].'

⁸ Srīraṅgaṃ text, 'what woman with beautiful lips that bear love's burden, with a sectarian mark characterised by Kīṃśa, (and) with a lotus face hath clung to thy heart [what woman with hideous lips that bear love's burden, characterised by lovelessness, devoid of auspicious signs, and with a moon-like face (!) hath clung to thy heart].'

with thy hideous lips, vile for love's burden, marked with streaks of dust, devoid of auspicious signs, with thy moon-like face,¹ (when once she had) clung to thy heart² with her soft-formed hand, with her breast, holding the water of drops of sweat, moving on thy broad bosom, being won by gold unalloyed?³ [214] 'What gentle-eyed woman who fervently delights... thee, that art not inflamed with passion, (but art) the essence of love, delightful, (and) a most excellent lover, desireth another that is no lover, with her breast a ravishing opponent, charming with an eye that steals⁴ the light of the gazelle's eye? [Cruel with passion! Red-eyed with lust! Alas, an unlovely dame with hostile breast, gaining (thee) with an angry eye that steals⁵ the light of sight, desireth thee, the essence of lovelessness, hot,⁶ pitiless, absolutely no lover, (and) bound for utmost ~~was~~ [].'

Straightway the world rejoiced as if it had entered⁷ the ocean of milk, as if it had entered a house of crystal; as if it enjoyed the blessedness of habitation in the White Islands.⁸ [215] And⁹ in due course Kandarpakētu, accompanied by Tamālikā and Makaranda, went to the city of Vāsavadattā's father,¹⁰ while, like the sighing of the night, most gently blew the evening breeze¹¹ with far horizons tuneful with the murmur of swarms of bees intoxicated and delighted by many drops¹² of nectar in calyxes of forests of white lotuses with unfolded petals of their buds; with its coming greeted by amorous *chickorees* sluggish from copious draughts of moonbeams; bewitching because of beads of perspiration on the fair brides of the Pulinda king, wearied with the exhaustion¹³ of excessive love.

¹ Ironical.

² See note 8, p. 107.

³ Tel. ed. and Srirangam text, 'and with an eye that steals.'

⁴ Tel. ed. and Srirangam text, 'and with an angry eye that steals.'

⁵ Tel. ed., 'lustful.'

⁶ Tel. ed. and Srirangam text, 'plunged into.'

⁷ Tel. ed. and Srirangam text, 'as if it had settled in the White Islands.' On the White Islands see Hopkins, *The Great Epic of India*, p. 116, New York, 1901.

⁸ Tel. ed. and Srirangam text, 'and then.'

⁹ Tel. ed. and Srirangam text, 'to the city of Vāsavadattā.'

¹⁰ Srirangam text adds 'removing the heat.'

¹¹ Tel. ed. and Srirangam text, 'swarms of bees delighted with intoxication from the flavour of the abundant dripping of many drops.'

¹² Tel. ed. omits 'exhaustion.'

[216] Then¹ he, whose power was that of Śiva's joy, saw the mansion of Vāsavadattā surrounded² by an encircling wall; with its cloud-touching crest built in a quarter of the capital; white with stucco; with bits of gold,³ pearls, emeralds, and rubies inserted one after the other like a host of deities staying to see Vāsavadattā⁴; [217] adorned with banners that seemed to mock the beauty of the ocean⁵ of the sky as if with clusters of the flowers of the cloud-tree disporting in the wind; adorned with very numerous⁶ streams flowing through courts with slabs of golden stone, (these streams) bearing the savour of water perfumed with⁷ camphor, saffron, cardamom, and cloves, and with palace doves sleeping⁸ comfortably perched on slabs of crystal from shores unknown⁹; [218] with waters full of the blossoms of the trees near the crumbling banks¹⁰; with seats¹¹ bedewed by masses of spray moving at the striking of¹² the firm buttocks of wanton¹³ damsels incessantly plunging and emerging; with flamingoes whose noise would imply that they had settled near the sand bank formed by the stream of camphor¹⁴; [219] revealing the Brahminy ducks' sudden dread of darkness because of the groves of expanded blue lotuses¹⁵; (containing goodly waters) as young women (have goodly breasts); bathing the dips of the

¹ Tel. ed. and Srīrangam text, 'then, having entered.' Castellieri, 'Subandhu and Bāṇa' in *WZKM* 1. 132, compares with this Candrīpīḍa's first meeting with Kīdāmbert (*Kīdāmbert*, pp. 182 sqq., Bombay ed., 1890 (tr. Riddling, pp. 142 sqq., London, 1896)).

² Tel. ed. omits down to 'adorned with banners.'

³ Srīrangam text, 'seeming to have gold.'

⁴ Tel. ed., 'the mansion of Vāsavadattā.'

⁵ Tel. ed. and Srīrangam text, 'city.'

⁶ Tel. ed. omits 'very numerous'; Srīrangam text, 'masses.'

⁷ Tel. ed. and Srīrangam text, 'bearing the perfume of.'

⁸ Tel. ed., 'white doves of the palace born and sleeping'; Srīrangam text, 'curious white doves of the palace sleeping.'

⁹ Tel. ed. and Srīrangam text, 'slabs of crystal near the banks.'

¹⁰ Tel. ed. and Srīrangam text, 'trees on the crumbling banks.'

¹¹ Tel. ed. and Srīrangam text, 'seats on the banks.'

¹² Tel. ed. and Srīrangam text, 'upheaved by striking against.'

¹³ Tel. ed. and Srīrangam text omit 'wanton.'

¹⁴ Tel. ed. and Srīrangam text, 'that they had perched on the sand bank of the stream of camphor.'

¹⁵ Tel. ed., 'revealing the terror of ducks and only-redder at the darkness because of the expanded blue lotuses.'

pitchers in water) as the battle arts¹ of Sugrīva bathed (Kumbhakarpa in blood); (sprinkled with dust from the feet of fair women) as the shores of the sea are (variegated with the colours of beautiful trees); [220] (causing contempt for canals) as the disposition of new monarchs² (causes dishonour to the honourable)³; adorned with palaces that seemed to bear aloft, under the guise of the strings of pearls placed on their pinnacles, a host of stars come in curiosity⁴ to behold the damsels of the city; [221] made brilliant with flocks of peacocks lurking in the vicinity; presenting the semblance of crystal pitchers; on one side⁵ showing the rising⁶ of untimely clouds by masses of the smoke of aloes burning constantly; on the other side having peacocks dancing joyously,⁷ called by the exceeding⁸ deep roll of drums; with the (descent of the eyes of the world)⁹ as the even-tide has the (setting sun); with (charming women, filled with love-longing), as Janaka's place of sacrifice¹⁰ had (Rāma longing for his wife); [222] (delighting in love's union) as multitudes of mankind¹¹ (honour divinity)¹²; the repository, as it were, of delightsomeness; the home, so to say, of love; the palace, it might be termed, of wanton sport¹³; [223] the place of assembly, it would seem, of loveliness.

Kandarpakṛtū, as well as Makaranda, was astonished at hearing¹⁴ the chatter of the maidens, tender in their affection

¹ Tel. ed., 'battle deeds'; Srirangam text, 'tendency toward battle'; cf. *Rāmāyaṇa*, 6. 67.

² Is there here a possible covert allusion to the recent accession of a new king inferior to his predecessor (cf. p. 3 above)?

³ Tel. ed. and Srirangam text, 'with elephants going to the canals as the rule of monarchs has choiceworthy men, income, respect, and taxes.'

⁴ Tel. ed. and Srirangam text omit 'in curiosity.'

⁵ Tel. ed. omits 'on one side.'

⁶ Tel. ed. and Srirangam text, 'writhe preparation.'

⁷ Tel. ed. and Srirangam text, 'having intoxicated peacocks.'

⁸ Tel. ed. and Srirangam text omit 'exceeding.' ⁹ Namely, to see its beauty.

¹⁰ The Dāṇḍaka forest, where Śītā was carried off from Rāma.

¹¹ Tel. ed. and Srirangam text, 'humanity.'

¹² Tel. ed. and Srirangam text add 'adorned with many crows as a forest is adorned with many oak-trees.'

¹³ Tel. ed. and Srirangam text, 'of all wanton sports.'

¹⁴ Tel. ed., 'Kandarpakṛtū, entering that palace with Makaranda, hearing . . . saw

one for the other¹: 'Thou runnest successfully in thy running, Nigalitā²! Capalā standeth unsteadily! What of her? [224] Here is the cluster of flowers fallen from thine own ear'³! 'Surēkhā, thou, whose beauty is entreated by the gods, art filled with wine (and) drunken'⁴! 'Kalahā,⁵ thou dost wellnigh summon love by the soft tinklings of the bond of thy golden girdle'⁶! 'Malayā, by thy very glance thou hast learned the will of Him who overcame Śiva'⁷! [225] 'Kalikā, loosen that noisy girdle, the banner of strife; we hear the faint, sweet sound of the lute'⁸! 'My girdle is not the nuisance; it is thou, with thy irrumation⁹ and noisiness'¹⁰! 'This silly Avantisēnā is afraid lest she fall there in offering flowers'¹¹! 'Enough of thy tricks, Lavaṅgikā! Thy tremor¹² betrayeth thy state of mind.' [226] 'Thy languid form seemeth to bear the wounds of Love's arrows, Anaṅgalēkhā! The mighty ~~war~~ of anxiety is indeed concealed to thy advantage! Speak, doth the moon itself reach comparison in thy face, whose loveliness should be drunk in by the eyes'¹³? [227] 'Somebody apparently dwelleth in thy heart, Sativrātā! Thy words ~~are~~ felt in a hundred ways ~~as~~

Vāṇavadattā, 'omitting 'was astonished'; Sṛīrangam text, 'Kandarpakṣi, hearing . . . entered that palace with Makaranda.'

¹ For similar series of exclamations, see *Adalambart*, pp. 173-174, 367, Bombay ed., 1890 (tr. Ridding, pp. 68-69, 144-145, London, 1896); *Harjācarita*, pp. 177-178, 377-378, Bombay ed., 1893 (tr. Cowell and Thomas, pp. 144-145, 247-248, London, 1897).

² Tel. ed. and Sṛīrangam text, '(though) not addressed,' the Sṛīrangam text adding 'fair maid'!

³ Tel. ed. and Sṛīrangam text, 'Surēkhā, with fair streak of wine on thy cheek, thou art a Lakṣmī wooed by the gods! Drunken Kalahā.'

⁴ Tel. ed. and Sṛīrangam text, 'perform the will of Him (Kāma) who overcame Śiva; thou hast learned it just with a glance.'

⁵ Tel. ed., 'we hear this faint, sweet sound of the lute, the banner of strife,' omitting 'loosen this noisy girdle.'

⁶ See Schmidt, *Beiträge zur indischen Erotik*, pp. 546-550, 593, Leipzig, 1902.

⁷ Tel. ed. and Sṛīrangam text, 'with thy noisiness and roughness.'

⁸ Tel. ed. and Sṛīrangam text, 'there, in offering ~~of~~ flowers, this trembling maid saith that "I may fall".'

⁹ Tel. ed. and Sṛīrangam text, 'tremor filled with sighs.'

¹⁰ Tel. ed. and Sṛīrangam text, 'thy form seemeth to bear the wounds of love's arrows, Anaṅgalēkhā, and thy pearl necklace is arranged at thy breast! Speak, Ukalikā, doth the moon reach comparison in thy face, filled with anxiety, (deceits) the beauty of the loveliness in thine eyes'!

having the hardness of the hundred edges (of Indra's thunder-bolt) ¹ 'This braid of hair of thine, Kuntalikā² is like a bit of black cloud with a mass of hail with its garland³ of lovely expanded Arabian jasmīnes'! 'Near the city gate, Kēralikā, the sounds of song are heard! What, pray, dost thou purpose?' [228] 'Instantaneously, even in the twinkling of an eye, Muralikā, thou dost distress thy host of girl friends, trembling and anxious for a kind word! Because of thy lover thou art abandoned by thy husband, who remembereth the bliss, driving away love's fever, that was gained by him, raging aloud as he thudded thy breast! Why art thou distracted? Thy lover longeth for a greater thing than a feast; (and) thy husband [229] hath remembered thy favour, with its delightsomeness of passion'! 'Doth not the wound of nails, sharp from fresh paring, cause pain by night in an amorous woman, Kurutā?' 'Why is not he moon, the place for the eyes of all happy people to gaze on, drunk in by thy shining eyes? [230] Dear friend Madanamālīni, with thy caprices of union and abandonment cause thou distraction by contact with thy ruddy lip! Shining with his rosy crest, he (the moon) is like the cheek of a Mālava maid flushed with intoxication; what is the difference between thee and a creeping plant' ⁴? [231] 'Kuraṅgikā, prepare a blade of young grass for the antelope fauna'! 'Kisōrikā, have the young colts looked after'! 'Taralikā, put in motion the mass of smoke from the

¹ Tel. ed., 'beautiful Kēralikā'; Srīrangam text, 'Kēralikā.'

² Tel. ed., 'delighted with its garland.'

³ Tel. ed., "'Kuntalikā, (thou art) adorned with thy tresses, and so sounds of song are heard near the city gate! What dost thou purpose? Instantaneously, even in the twinkling of an eye, thou hast thy host of girl friends trembling and anxious for a kind word": "Surati, by whom art thou now deserted that raged aloud in amorous sport, remembering the bliss, driving away love's fever, that he won in thudding thy breast! What is said! Thy lover hath been mindful of a greater thing than a feast, (even) thy favour, with its delightsomeness of passion! In the night, with unceasing noise, he hath inflicted on an amorous woman the pain of his nails, sharp from fresh paring. Why is not the moon, the place for the eyes of all successful people to gaze on, drunk in by thy shining eyes?" "Dear friend Madanamālīni, cease not discontent in the bee, with his desire to approach and leave thy ruddy lip! What is the difference between thee and a creeping plant with its abundance of quivering petals, soft as the cheek of a Mālava maid flushed with intoxication" ⁴!'; similarly the Srīrangam text.

aloes'! 'Karpūrikā, whiten¹ the burden of thy breasts with camphor-dust'! 'Mātāṅgikā, have the begging² of the young elephants borne in mind'! 'Śaṣilēkhā, draw a digit of the moon³ on thy broad forehead'! 'Kētakikā, note the longing of the bower of screw-pine'! [232] 'Śakunikā, give food to the pet birds'! 'Madanamāñjarī, festoon the plantain house as a bower for meeting'⁴! 'Śṛṅgāramāñjarī, prepare the arrangements⁵ of love'! 'Sañjivikā,⁶ give a sprig of pepper to the pair of chickorees'! 'Pallavikā, make the artificial grove of screw-pine blossom with camphor-powder'! 'Sahakāramāñjarī, produce the perfume of the mango by the breeze of thy fan'⁷! 'Madanālēkhā, write a love-line of the wind of Malaya'! [233] 'Mṛṇālikā,⁸ give a blade of lotus-fibre to the young flamingoes'! 'Vīlāsavatī, make the young peacock sport'! 'Tāmālikā, perfume the palace court⁹ with sandal water'! 'Kāñcanikā, scatter liquid musk in the gold pavilion'! 'Pravālikā, sprinkle the grove of young¹⁰ shoots with saffron'!

Entering¹¹ with these thoughts among others: 'Oh, the exceeding beauty of the mansions! Oh, the wanton blissfulness of love! This pavilion, for instance, made of elephants' tusks, whose beauty is the beauty of the spotless teeth of Mālava's daughters, with wide interstices for the (amorous) sport of their (proper) seasons¹²! [234] This pet parrot confined in a cage of bars made of golden rods'! he (Kandarpakētu) saw Vāsavadattā brilliant with a pair

¹ Tel. ed., 'dust.'

² Tel. ed. and Srīraṅgam text, 'washing.'

³ A digit of the moon is $\frac{1}{16}$ part of it. The purpose of drawing this emblem, according to the Sanskrit commentator Śivarāma, was to frighten Love away, the moon being described by Subandhu himself (see above, p. 103) as the pyre of Kāma.

⁴ Tel. ed. and Srīraṅgam text, 'Madanamāñjarī, anket it to the arbour of creepers! Kadalikā, open the plantain house'!

⁵ Tel. ed. and Srīraṅgam text, 'arrangement.'

⁶ Tel. ed. and Srīraṅgam text, 'Sañjivanikā.'

⁷ Tel. ed. and Srīraṅgam text, 'efface the drops of sweat by the wind of thy fan with its mango perfume'!

⁸ Tel. ed. and Srīraṅgam text, 'Makarīkā, adorned by Kāma.'

⁹ Tel. ed. and Srīraṅgam text, 'have the court of the palace covered.'

¹⁰ Tel. ed. and Srīraṅgam text omit 'young.'

¹¹ Tel. ed. omits these meditations of Kandarpakētu; Srīraṅgam text omits the exclamation concerning the pavilion, prefacing the whole with 'and he thought.'

¹² See Schmidt, *Beiträge zur indischen Erotik*, pp. 403-429, Leipzig, 1902.

of legs with creddened feet as grammar¹ has crubricated *pāda*s; with goodly joints as the *Bādras*² has a hundred books; charming with beautiful ankles as the *Rāṇḍyaṇa* is charming with its *Śundarakhāṇḍa*; [235] with a glorious slender waist as the *Chandāvicitī* has the glorious *Sammadhyā* metre³; with hands and ears that must be reckoned with as astronomy has the *śasta* and *śravaṇa*⁴ that may be counted; revealing her beauty as the permanence of the Nyāya system⁵ has its form from Uddyōtakara; decked with ornaments as an assembly of Buddhists⁶ is decked with the *Alaṁkāra*; [236] showing the essence of delight as an Upaniṣad shows him whose being is bliss⁷; with beautiful feet as an abode with a family of Brāhmanas has beautiful conduct; with lovely buttocks as the beauty of the Vindhya Mountains has lovely slopes; beautified with massy hips as Tārā⁸ was beautified in being the wife of the Teacher; with a slender waist that might be grasped by the hand as (Indra's) bolt⁹ of a hundred points has a slender middle that might be grasped by the hand; with a lovely face as the friend of Priyāṅgufālmā was Priyadarśanā¹⁰; glorious as the moon as Brahmadvatī's queen was Sōmaprabhā¹¹; [237] incomparable as the female elephant of the (southwest) quarter was Anupamā; adorned with a sectarian mark as the seashore

¹ Alluding to the red colophons of the *pāda*s, or quarter-divisions, of each book of Yāsig's grammar.

² Tel. ed. and Srīrangam text, '*Māhātāhara*.' On the reference see Cartellieri,

³ Das Mahābhārata bei Sebaste und Hagen, in *WZKM.* 13, 71.

⁴ See Weber, *Ueber die Metrik der Indier*, pp. 363-366, Berlin, 1863, the scheme being — — — — — | — — — — —

⁵ Two *śaṣṭī*s, or lunar mansions, corresponding respectively to 4, 7, 4, 4, 8 Cori, and 4, 8, 7 Aquila.

⁶ Tel. ed. and Srīrangam text, 'the science of the Nyāya.' On the importance of this allusion for dating the *Vāsaavadattā*, see Introduction, p. 8.

⁷ Tel. ed. and Srīrangam text, 'the composition of the poetry of excellent poets.'

⁸ Tel. ed., 'joyful as an Upaniṣad like Brāhmā; adorning humanity as the radiance of the sun lights the world'; similarly the Srīrangam text.

⁹ Tel. ed., 'Rāṣṭri.' The 'Teacher' is Rṣhapati.

¹⁰ Tel. ed. and Srīrangam text omit 'slender.'

¹¹ Tel. ed., 'the form of the bolt'; Srīrangam text, 'the stem of the bolt.'

¹² The details of this legend seem to be lost; cf. Lacôte, *Essai sur Guṇaśyha et la Bhāskara*, p. 213, Paris, 1908.

¹³ See *Rāṣṭrakūṭagana*, 17, 114.

is adorned with *amāla*-leaves¹; languid with intoxication² as *Aśvatara*'s daughter was (*Madālaṣṭh*).³

Then sudden⁴ faintness seized the consciousness of *Kandarpakētu* as he drank her in with an eye dilated with affection.⁵ Beholding him in her turn, *Vāsavadattā* fainted.⁶ Then, with their consciousness restored by the exertions of *Makaranda* and the attendant maidens, they⁷ twain adorned a single settle.

[238] Thereupon a vessel⁸ of all confidence named *Kalāvati*, dearer than *Vāsavadattā*'s own life (to her), addressed *Kandarpakētu*: 'Scion of noble parentage! This is no occasion for confidential conversation⁹; therefore thou art told only the least part¹⁰! The pain that hath been felt by this maiden for thy sake might be written or told¹¹ in some wise or in some way in many thousands of ages if the sky became paper,¹² the [239] an ink-well, the scribe *Brahmā*, (and) the narrator the Lord of Serpents.¹³ By thee¹⁴ a kingdom has been abandoned—what need of more? Thou thyself art brought into peril! When the night shall be near to dawn, against her will¹⁵ this daughter of

¹ Tel. ed., 'giving joy and adorned with a crescental mark as the *Rēvā* is the (*Narmadā*) and is adorned with *amāla*-leaves'; similarly the *Srirangam* text.

² This daughter of *Aśvatara* is probably identical with the one carried off by *Kuvalayāśva* (see below, p. 130). The mythology given by Subandhu, however, seems confused, and may be influenced by paronomastic requirements. No daughter of *Aśvatara* is thus far known to be mentioned elsewhere, and *Madālaṣṭh* is usually described as the child of the *Gandharva* *Vijayavasu* and as abducted by *Pitālikētu*, a *Dāitya* prince, from whom she was rescued by *Kuvalayāśva*, who made her one of his wives. She died of grief when she heard that her husband had fallen in battle. See *Mārkaṇḍeya-purāṇa*, 31-32.

³ Tel. ed. and *Srirangam* text omit 'sudden.'

⁴ Tel. ed. and *Srirangam* text omit 'with affection.'

⁵ Tel. ed., '*Vāsavadattā* fainted after him.'

⁶ Tel. ed. and *Srirangam* text, 'these.' ⁷ Tel. ed. and *Srirangam* text, 'a friend.'

⁸ Tel. ed. and *Srirangam* text, 'of confidential conversations.'

⁹ Tel. ed. and *Srirangam* text, 'only the least part is told.'

¹⁰ Tel. ed., 'might be written or not.'

¹¹ See Kühler, 'Und wenn der Himmel wär Papier,' in his *Kleinere Schriften*, 2, 293-318, Berlin, 1900; Zacharias, 'Und wenn der Himmel wär Papier,' in *Zeitschrift des Vereins für Volkskunde*, 11, 331.

¹² The cosmic serpent *Śeṣa*.

¹³ Tel. ed. and *Srirangam* text, 'and by thee.'

¹⁴ Tel. ed. and *Srirangam* text, 'into the peril of her, who has learned that "when the night shall dawn, against her will," etc.

our monarch is to be given in marriage by her father, [240] filled with alarm at the sin¹ of her passing youth, to Puspakētu, son of Vijayakētu, the supreme lord of the Vidyādhara. Thus she has reflected²: "If to-day Tamālikā comes not with that person,³ then inevitably must I lay me in the fire!"⁴ Therefore, most fortunate prince, through the power of her good deeds thou art ~~come~~ to this land.⁵ Thy highness is criterion, now, of what is fitting here.' With these words she was silent.

Then, as if terribly terrified, as if bathed in the billows of the ocean of the bliss of love,⁶ as if anointed to the sovereignty of the threefold world,⁷ Kandarpakētu, [241] taking counsel with Vāsavadattā (and) leaving Makaranda there in the city to search for tidings, set forth from the city with her⁸ by means of a horse named Mandjaya,⁹ who <ever faced his course> as a serpent <faces the wind>.¹⁰

And¹¹ by degrees—having gone, even in the twinkling of an

¹ Tel. ed. omits 'the sin of.' On the seriousness, and even sinfulness, of permitting a daughter to reach the age of puberty without being married, cf. Jolly, *Recht und Sitte*, pp. 54-58, Strassburg, 1896; Schmidt, *Beiträge zur indischen Ethik*, pp. 649-649, Leipzig, 1902.

² Tel. ed. adds 'having taken counsel with us'; similarly the Srirangam text.

³ Kandarpakētu, whom modesty forbade her to mention by name.

⁴ Tel. ed. and Srirangam text, 'the fire must be my refuge.'

⁵ Tel. ed. omits this sentence; Srirangam text, 'and from the power of good deeds the full fortunate (pair) are met.'

⁶ Tel. ed. and Srirangam text, 'bathed in the billows of the ocean of the ambrosia of the bliss of love.'

⁷ Tel. ed. and Srirangam text omit 'as if anointed to the sovereignty of the threefold world.'

⁸ Tel. ed., 'with this Vāsavadattā.'

⁹ It is, perhaps, worth noting that *mandjaya* occurs as an epithet of horses in *Rig-Veda*, 6. 61. 3, as well as in later literature (Bühlingk and Roth, *Sanskrit-Wörterbuch*, 5. 531, St. Petersburg, 1868).

¹⁰ Tel. ed. and Srirangam text add 'who was adorned by turbans on his neck as a river-bank [Srirangam text, 'the ocean'] is adorned with pearl oysters; who was characterized by curls on his breast as the forests of Vindhya are characterized by *gajpal-trees*; who went like the wind as a goose goes in (Mānsa) [Srirangam text adds 'who was adorned with antlers as a forest is adorned with rhinoceroses']; who was decked with shoulders as a tree is decked with a thence; who had black about his eyes as the thunderbolt is the weapon of Indra.'

¹¹ Tel. ed. and Srirangam text, 'then by degrees, going a journey of a *gavyāni* [about four miles], departing through the enclosure of a cemetery, . . . going a journey of many hundred leagues even in the space of the twinkling of an eye, he again entered.'

eye, many hundred leagues¹ through the enclosure of a cemetery thronged with flocks of fearless herons assembled in desire of a mouthful of flesh²; [242] horrible with the howls of awful goblins that had *kapāṭṭanas*³ quivering with eagerness for the hideous corpses chilling⁴ in the circle of half-burned funeral pyres; repulsive with patches of ground full of swarms of buzzing flies sprinkled with quantities of blood from the amputation of ears and noses of thieves placed on the top of stakes⁵; with the horrible sound of the bursting of human skulls slowly crackling as they were burned by fires of straw⁶; [243] with its contour concealed by rows of skulls, ashes, jackals, fires, goblins, and serpents as He who holds the trident in his hand⁷ has his contour concealed by rows of skulls, ashes, Śivā, the element of fire, and serpents⁸; frequented by many <dogs> as

¹ For instances of the magic horse in modern Indian folk-tales, cf. Steel and Temple, *Wide Awake Stories*, pp. 425-426, Bombay, 1884; Day, *Folk-Tales of Bengal*, pp. 73, 80, 214-219, 249, London, 1883; Thornhill, *Indian Fairy Tales*, pp. 108-146, London, n.d.; Dracott, *Sinhā Village Tales*, p. 102, London, 1906; Campbell, *Sansat Folk Tales*, p. 86, Peshwara, 1897; Leitner, 'Historical Legend of the Origin of Dilgit' (a Dard legend), in *I.A.* 2. 88.

² Tel. ed., 'for the purpose of a mouthful of human flesh'; similarly the Sringarān text.

³ Tel. ed., 'horrible with howls from the awful throats of *kapāṭṭanas*.' The *kapāṭṭana* is the ghost of a renegade Kauriya (Mans, 12. 71).

⁴ Tel. ed. and Sringarān text, 'hideous corpses with the raw colour of their fat chilling.'

⁵ See Jolly, *Recht und Sitte*, pp. 126-127, 130, Strassburg, 1896. Impalement was accomplished by 'a stout iron rod with a thin point at the top. The condemned person was made to sit on the top which penetrated into his body slowly and went out by the head' (Ram Sanyal Mukharji, *Indian Folklore*, p. 129, note, Calcutta, 1904).

⁶ Tel. ed., 'noise with the dancing of horrible demons at the ends of whose hands were skulls resounding with the drip, drip of the fall of quantities of blood fallen from the amputation of noses of thieves placed on the tops of stakes; repulsive with patches of ground filled with the abundant sport of swarms of bees; awful with the bursting of sharply crackling human skulls, burning in fires of straw; filled with fiery fire fired from goblins' open mouths; with the noise of the division of corpses made by hosts of monstrous female fiends with pendants of skulls that had entrails for threads; with funeral fires circumambulated to the right by pairs of demons with auspicious marriage cords formed of wet sloughs'; similarly the Sringarān text.

⁷ Śiva.

⁸ Tel. ed. and Sringarān text, 'with its contour concealed by rows of skulls, jackals, many fires, serpents, and the moon as He who holds the trident in his hand has his contour concealed by rows of skulls, Śivā, many fires, and deadly serpents.'

the leadership of men is courted by many <kingdoms>¹—he entered the Vindhya forest,² which had a multitude of <bow-string-hemp plants> arising as the Last Day has a multitude of <guns> arising; [244] with <infinite roots> as the existence of the Serpent King³ is <rooted in Ananta>; with <owls> dwelling at will as the assembly of the gods has <Indra> standing at will; rich in many⁴ <Bengal quince-trees> as honour to the noble is rich in <fruit of many>⁵ blessings; with <deep-rooted *arjuna*-trees> as the battlefield of the Bhāratas had <Arjuna loftily grown>; with <racemose asparagus plants> ever with a thousand roots as the status of Pulōman's family had <Indrāṇi fit for Him who hath a thousand eyes>⁶; with fruitful⁷ <*gṛnīkārīkṣa*> as the bent of mind⁸ of a keeper of courtesans⁹ has a fruitful⁸ <recourse to harlots>; [245] with expanded <*cachōkar*, *chir*-pines, and *kamala*-trees> as the success of the righteous has <noble men joyous, free from sorrow, and upright>; containing <emblemic myrobalan> as the play of children has <pleasure for their nurses>; composed in some places of <pepper-trees> as the bent of mind of the hero of Raghu's line¹⁰ was toward the <princess of Vidēha>; [246] with <*casrya*-plants> appearing in other places as the time of the churning of the ocean of milk had <nectar> appearing; with <*taparājītā*-plants> at will as the might¹¹ of Nārāyaṇa was <invincible> at will; revealing <stalks of bitter-apple> in yet

¹ Tel. ed. adds 'dominated by countless corpses as the Dandaka forest was dominated by (Kabandha); surrounded by many <coojerens> as a universal monarch is surrounded by many <king>; with <crowns> moving about as heaven has <Shiva's (as Indra)> moving about'; so also the Srīraṅgam text, except for the omission of the last simile. For the allusion to Kabandha, cf. *Mahābhārata*, 3. 279.

² With this description Cartellieri ('Sahandha and Rāga,' in *WZKM.* 1. 134) compares that given by the *Kālidāsa* (pp. 38-41, Bombay ed., 1890 (tr. Riddling, pp. 16-18, London, 1896)).

³ The cosmic serpent Śeṣa. Tel. ed. and Srīraṅgam text, 'kingdom.'

⁴ Tel. ed. and Srīraṅgam text omit 'many.'

⁵ Indra.

⁶ Tel. ed. and Srīraṅgam text, 'revealing.'

⁷ Tel. ed. and Srīraṅgam text omit 'of mind.'

⁸ Tel. ed. and Srīraṅgam text, 'Śrīrāṣa.' The basis of the legend connected with him seems to be thus far unknown.

⁹ Rāma.

¹⁰ Tel. ed., 'form'; Srīraṅgam text, 'abiding with pellucid waters as the might of Nārāyaṇa was bright and invincible.'

other places as the eloquence of Vālmiki revealed the lineage of Ikāvāku; filled¹ with many <dhak-trees> as Laṅkā was frequented by many <demons>; encompassed¹ with clumps of <arjuna-trees and pen-reed grass> as the army of the Kurus² was encompassed with quantities of <Arjuna's arrows>; with <many beasts>¹ as the form of Nārāyaṇa is <manifold>; [247] filled¹ with <jack-trees, sandal-trees,³ white lotuses, and reeds> as Sugrīva's army was attended by <Panasa, Candana,⁴ Kumuda, and Nala>; adorned¹ with <sindūras and glory-trees>, and decked with <fresh buds> as an unwidowed woman is adorned with a <sectarial mark of minium> and is decked with <long hair>; [248] occupied¹ by <owls, crows, and birds, and filled with dhātārāṣṭra geese> as the army of the Kurus was officered by <Ulūka, Drōṇa, and Śakuni, and joined⁴ by the sons of Dhātārāṣṭra>; though adorned with <unfaded caste>, it had a <lineage of no family>,⁵ for it was adorned with <globe-amaranth and Malabar jasmine> and had <no bamboos clinging to the earth>⁶; though revealing <no terror>, it was <full of terror>, for it revealed <hara-nal trees> and was <full of reeds>; though <always in perfect health>, it had a <great abdominal tumour>,⁶ for it <ever contained negroes' olive-wood trees> and had <high-grown thickets>; [249] though filled with <dice>, it was <unmolested by men>, for it was filled with <bees> and was <rich in elephants' ichor>; though adorned with families of <Brāhmana>, it had a <lineage of no honourable family>, for it was adorned with families of <birds> and had <no bamboos clinging to the earth>.

Immediately⁷ the night passed with slumber of them twain. And by degrees,⁸ when, like a mass of live carp, the host of stars

¹ Tel. ed. and Srirangam text add 'in places.'

² Tel. ed. and Srirangam text, 'the army of Dhātārāṣṭra's sons.'

³ Tel. ed. and Srirangam text omit 'sandal-trees' and 'Candana.'

⁴ Tel. ed. and Srirangam text, 'adorned.'

⁵ Tel. ed. and Srirangam text, 'it had a chasteful lineage, . . . for it had bamboos laden with birds.'

⁶ See Jolly, *Medicin*, pp. 79-80, Strassburg, 1901.

⁷ Tel. ed. and Srirangam text, 'meanwhile.'

⁸ Tel. ed., 'and then by degrees'; Srirangam text, 'then by degrees.'

had been removed by the black fisherman casting his net¹ of darkness in the great ocean of the sky; [250] when the mendicant expanded lotus grove, wearing vestments of red robes² (and) bearing a book of a hundred leaves with reed threads of unevenly growing delicate lotus-fibres, seemed to pronounce his laws by the soft and very deep sounds of the bees,³ intoxicated by their heavy draughts in milking the drops of honey; when, like seeds of blackness, the bees were sown by the darkness, as by a husbandman, in the white lotuses with their fields of flowers, with their masses of pollen made mud by the juice of their honey, with their petals touched by the clouds under the guise of bees⁴; [251] when the lotus⁵ offered to the Lord whose garland is of rays⁶ a mass of⁷ incense, as it were, in the semblance of high-stalked white lotuses thronged with swarms⁸ of bees with their pollen fire; when the moon⁹ resembled a mortar whose interior had been destroyed by blows of the pestle of rising dawn, shaken by the two palms of his consort Night; when the hosts of stars had vanished like grain scattered in the threshing mortar; when the hosts of stars seemed to have flowers¹⁰ expanded for the quarters of heaven that ~~were~~ bent like branches, and when the disc of the moon had fallen like fruit because of the monkey of day that, like the ruddy face¹¹ of dawn, had climbed the tree of heaven; [252] when the cock of day, with the lovely appearance of the new crest¹² of the glittering Aruna, had begun to traverse the court of heaven, variegated with the threshed grain

¹ Tel. ed., 'launching his boat.'

² Tel. ed. and Srirangam text, 'red robes of twilight.'

³ Tel. ed. and Srirangam text, 'by the delightful sounds of the bees.'

⁴ Tel. ed. and Srirangam text, 'when, like masses of the seeds of blackness, the bees were sown in the fields of flowers, whose masses of pollen were made mud by the juice of their honey, the folds of whose petals were touched by the clouds.'

⁵ Tel. ed. and Srirangam text, 'lotus hermitess.'

⁶ The sun.

⁷ Tel. ed. and Srirangam text omit 'a mass of.'

⁸ Tel. ed. and Srirangam text, 'filled with smoke of swarms.'

⁹ Tel. ed. and Srirangam text, 'disc of the moon.'

¹⁰ Tel. ed. and Srirangam text, 'an abundance of flowers.'

¹¹ Tel. ed. and Srirangam text, 'that, having the ruddy face.'

¹² Tel. ed. and Srirangam text, 'appearance of the crest of Aruna.'

of the host¹ of stars; when the district of Indra² seemed to say with a laugh: 'This Lord of the Twice-Born,³ increased by concourse with me, will fall⁴ through union with the district of Varuṇa⁵'; when to his rising had climbed the sun,⁶ with his disc red, as it were, with streams of blood from the lordly elephant of darkness slain by the stroke of the paw⁷ of a ruddy lion; as if with streams of ruddle laved by the cataracts on the summit⁸ of the mountain of the dawn; with the lustre,⁹ so to say, of rubies cloven by the hard hoofs of lofty steeds¹⁰; [253] flowing with blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions¹¹; with the beauty, to all appearance, of the China rose growing on the summit of the peak of the hill of dawn; seemingly with the delightful flavour of Him who gives prosperity¹² to the affairs of the threefold world; as if with his hand outstretched to seize the white lotuses¹³ of the stars; tawny with the saffron colour of a wanton beauty of the east¹⁴; the jewel in the hood of the lordly serpent of the eastern mount; the golden¹⁵ bud in the sapphire-tree of heaven; [254] the golden urn in the rampart¹⁶ of the city of the sky; like to a jar of molten iron; a drop of safflower extract on the forehead of the east¹⁷; the single flower of the forest¹⁸ creeper of

¹ Tel. ed. omits 'of the host.'

² The east.

³ The moon.

⁴ Tel. ed. and Sṛīraṅgam text, 'is falling.'

⁵ The west, with a punning allusion to Lakṣmī, the wife of Varuṇa.

⁶ Tel. ed. and Sṛīraṅgam text, 'the blessed sun.'

⁷ Tel. ed., 'by the fall of the hard claws.'

⁸ Tel. ed., 'streams from cataracts of ruddle on the summits.'

⁹ Sṛīraṅgam text, 'dust.'

¹⁰ Tel. ed. and Sṛīraṅgam text, 'galloping steeds.'

¹¹ Tel. ed. and Sṛīraṅgam text transpose this after the following clause and make it read, 'Flowing with streams of blood, one might imagine, dripping from the heads of must elephants slain by the claws of lions of the eastern mount.'

¹² Tel. ed., 'red, as it were, with colour eager to prosper'; similarly the Sṛīraṅgam text.

¹³ Tel. ed. and Sṛīraṅgam text, 'the forest of the white lotuses.'

¹⁴ Tel. ed. and Sṛīraṅgam text, 'with rays tawny as saffron; the golden mirror, as it were, of a wanton beauty of the east.'

¹⁵ Tel. ed. omits 'golden.'

¹⁶ Tel. ed. and Sṛīraṅgam text, 'an urn full of gold in the eastern door.'

¹⁷ Tel. ed. and Sṛīraṅgam text, 'a drop forming a ectorial mark of saffron set on the forehead of a daisied of the east.'

¹⁸ Tel. ed. and Sṛīraṅgam text, 'young.'

dawn; like to a thread of cloth, red with Bengal madder, woven with threads of the colour of the dawn; seeming to be the disc of a golden dinar of the east; the magic globe, so to say, of the Vidyādhara of day; even as the foot of a world-elephant, red with the colour of ruddle; the thief of the darkness of night¹; when the young dawn was arising ruddy as a bit of fresh² coral; like a chowry, dyed with Bengal madder,³ on an elephant of the quarters; seeming to emit the blood of the battleground⁴ of the *Makābhārata* on the plains of Kuru; [255] anointed, as it were, with the beauty of the bow of the Lord⁵ of the Gods among them that split⁶ the clouds; simulating the red cloth in the huts⁷ of Buddhist hermitages; like to the colour of safflower in the streamers of banners; the ripening of fruit, so to say, among the jujubes; beauteous as a mass⁸ of the saffron of⁹ the courtyard of the mighty palace of the sky; like the red entrance-curtain of the actor¹⁰ Time; and¹¹ when the multitude of the rays of him whose rays are heat had suddenly become hot, as if from taking the burning grief of the hearts¹² of the Brahminy ducks that were tremulous with gentle talk; from the entrance, so to say, of majesty commingled with flame¹³; from union, in all seeming, with the fire which is¹⁴ the beauteous jewel of the lord of day;—

¹ Tel. ed., 'like a ball of madder cloth; the disc of a golden dinar, as it were, in the girdle of a beauty of the east, fastened with the ruddy threads of twilight; gathering the stars together as Kamāra destroyed Tāraka; with beautiful clothes as the Lotus-Born God [Viṣṇu] had beautiful (Padmā [Lakṣmī]); beloved of (Chāyā) as a traveller delights in shade; being the same as Indra is (Gūṇatā); even as the foot of a world-elephant, red with the colour of the ruddle of the eastern mount; the thief of the darkness of dawn'; similarly the Srirangam text.

² Tel. ed. omits 'fresh.'

³ Tel. ed., 'like a mass of Bengal madder.'

⁴ Tel. ed. and Srirangam text omit 'of the battleground.'

⁵ Tel. ed. and Srirangam text omit 'of the Lord.'

⁶ Tel. ed., 'hid.' The reference is, of course, to the victory of Indra over the cloud-demon.

⁷ Tel. ed., 'branches'; Srirangam text, 'branches of the trees.'

⁸ Tel. ed. and Srirangam text omit 'mass of.'

⁹ Tel. ed. and Srirangam text, 'in.'

¹⁰ Tel. ed., 'great actor.'

¹¹ Tel. ed. and Srirangam text omit 'and.'

¹² Tel. ed., 'as if from taking the grief from the treasury of the hearts.'

¹³ Tel. ed., 'from the entrance, so to say, of burning splendour.'

¹⁴ Tel. ed. and Srirangam text omit 'the fire which is.'

(then,) unconscious because of the condition of his body, which was empty of food¹ in consequence of his wakefulness all the night, wearied by roving over many hundred *yojanas*,² [256] (and) with every sense benumbed, Kandarapakētu, being seized by slumber which came at that time,³ fell asleep together with Vāsavadattā, who was in the same condition, in a bower of creepers which was delightful with the hum of bees flitting about, infatuated and greedy⁴ for the perfume of the flowers swayed by the gentle breeze.

Thereupon, when the sun had climbed to noon,⁵ displaying the <sky> as a merchant displays his <cloth>; lighting up every quarter of heaven as a mighty forest fire kindles all its fuel,⁶ Kandarapakētu,⁷ perceiving, in some way or other, that the bower of creepers lacked his beloved, and starting up and [257] gazing here and there, now on the bushes,⁸ now between the creepers, now on the tree-tops, now in the hidden wells,⁹ now on the heaps of dry leaves, now on the sky, now on the quarters of heaven and¹⁰ the spaces between them, made lamentation as he wandered about with his heart ceaselessly burning with the fire of separation¹¹: 'O beloved Vāsavadattā! Let me behold thee! [258] Hast thou disappeared in jest¹²? Thou knowest what pains are suffered by me¹³ for thy sake! Dear¹⁴ Makaranda! Behold the¹⁵ sorry sport of fate with me! What meritorious deed hath not

¹ Tel. ed., 'which was subject to emptiness of food.'

² Tel. ed. and Sṛīraṅgam text, 'a road of many hundred *yojanas*.'

³ Tel. ed. and Sṛīraṅgam text, 'easy to gain at that time.'

⁴ Tel. ed. and Sṛīraṅgam text, 'necsy, infatuated, and greedy.'

⁵ Tel. ed. and Sṛīraṅgam text, 'to the middle of the sky.'

⁶ Tel. ed. and Sṛīraṅgam text add 'purifying every region as the tree of paradise accomplishes every wish.'

⁷ Tel. ed. and Sṛīraṅgam text add 'awakening.'

⁸ Tel. ed. and Sṛīraṅgam text, 'trees.'

⁹ Tel. ed. and Sṛīraṅgam text, 'now in the deep wells, now on the tops of the lofty trees.'

¹⁰ Tel. ed. and Sṛīraṅgam text, 'and now.'

¹¹ Tel. ed. omits 'with the fire of separation.'

¹² Tel. ed. and Sṛīraṅgam text, 'enough of jesting! Thou hast disappeared!'

¹³ Tel. ed. and Sṛīraṅgam text omit 'by me.'

¹⁴ Tel. ed. and Sṛīraṅgam text, 'dear friend.'

¹⁵ Tel. ed. and Sṛīraṅgam text, 'this.'

been done by me¹? Alas, my destiny of evil fruitage²! Alas, the course of Time, hard to overcome! Alas, the planets' most cruel glance³ askance! Alas, the unjust fruition⁴ of my elders' blessings! Alas, the result of my evil dreams and ill omens! Is there no escaping destiny in any way? [259] Have not the sciences⁵ been sufficiently studied? Have not my teachers been duly honoured? Have not the (sacred) fires been revered? Have the gods on earth⁶ been insulted⁷? Have not the kine been circumambulated? Hath not fearlessness been inspired in refugees⁸?

[260] Thus lamenting in ways manifold,⁹ passing forth from the forest toward the south 'and going¹⁰ for a considerable distance¹¹ along the great ocean's lagoon with¹² its new reeds, spikenard, lotuses, *niculas*, tamarisks,¹³ rattan-canes, and medlars¹⁴; with its borders overgrown with many *poonga*-oil plants, Bengal quinces, leaf hermitages, and *conessi*-bark trees¹⁵; with its fair Madagascar potato groves eagerly tasted by the great bees; [261] with swarms of bees clustering on the stems of young *varuga*-trees which covered over the wide-spreading masses of rattan creepers¹⁶; with its trees smeared with liquid showers from

¹ Tel. ed. and Srirangam text, 'what unholy deed hath afortime been done by me?'

² Tel. ed. and Srirangam text, 'alas, the evil fruitage of destiny.'

³ Tel. ed. and Srirangam text, 'fall.'

⁴ Tel. ed., 'discrepancy.'

⁵ Tel. ed., 'hath not science.'

⁶ The Brāhmana.

⁷ Tel. ed. omits this question.

⁸ Tel. ed. and Srirangam text add 'desirous of death.'

⁹ The passage 'going . . . he (then) saw' is compared with *Harjavarita*, pp. 263-264, Bombay ed., 1893 (tr. Thomas, pp. 233-235, London, 1897), and translated by Thomas, 'Subandha and Bāṇa,' in *WZAS*, 12, 21-27.

¹⁰ Tel. ed. and Srirangam text, 'a journey of considerable distance.'

¹¹ Tel. ed., 'abounding in.'

¹² Tel. ed. omits 'tamarisks.'

¹³ Srirangam text, 'abounding in new reeds, spikenard, lotuses, *niculas*, tamarisks, *saljulas*, and *chir*-plum, and with multitudes of *poonga*-oil plants and Bengal quinces. Tel. ed. adds 'poonga-oil plants and Bengal quinces.'

¹⁴ Tel. ed. and Srirangam text, 'with many leaf hermitages variously built and with *conessi*-bark trees.'

¹⁵ Tel. ed., 'with swarms of bees clustering on the branches of the *varuga*-trees which covered over the wide-spreading masses of mango creepers that were eagerly tasted by female bees.'

masses of honey from dripping hives, broken open by monkeys¹; [262] dense with palmyra-palms, marsh date-palms, betel-nut palms, *kamila*-trees, and iron-wood trees²; impenetrable with clumps of camphor-trees, Arabian jasmines, screw-pines, mountain ebony, coral-trees, citrons, basil, and rose-apple trees³; [263] with bowers of river reeds filled with the cries of unhampered gallinules⁴; with twigs of luxuriant⁵ mangoes inhabited by koels⁶ with their massed, sharp notes; with spreading boughs⁷ pressed by families of cocks in their swaying nests⁸; with rows of globe-amaranth horripilated with hosts of buds; with its ten quarters anointed with the beauty of the red *akoka* twigs; with masses of dust⁹ from quantities of the pollen of full-blown iron-wood trees¹⁰; producing delight for mankind by the sweet humming of bees maddened by clusters of flowers tawny with pollen¹¹; horribly¹² scratching the temples of fearless elephants rubbed by the boughs of the trunks¹³ of the wingseeds that were darkened with ichor¹⁴; [264] with hollow trunks of *coneri*-bark trees turned into homes for the silk-cotton trees¹⁵ which are propagated

¹ Tel. ed., 'with the spray of liquid showers of masses of dripping honey broken by monkeys'; similarly the Sârangam text.

² Tel. ed., 'with lofty coconut-palms, betel-nut palms, palmyra-palms, *camila*-trees, marsh date-palms, *kamila*-trees, iron-wood trees, *neghar*-trees, and camphor-trees'; similarly the Sârangam text.

³ Tel. ed., 'impenetrable with bushes of Arabian jasmines, screw-pines, mountain ebony, bowstring-hump, rose-apple trees, citrons, and basil; with branches of many jack-trees rubbed together by the wind'; similarly the Sârangam text.

⁴ Tel. ed., 'with numbers of bowers on the river-banks filled with the cries of gallinules'; similarly the Sârangam text.

⁵ Tel. ed. and Sârangam text omit 'luxuriant.'

⁶ Tel. ed., 'by thronging, eager bees.'

⁷ Tel. ed. and Sârangam text, 'with many spreading boughs.'

⁸ Tel. ed. omits 'in their swaying nests.'

⁹ Tel. ed. and Sârangam text, 'with its edges made gray.'

¹⁰ Tel. ed., 'pollen of the expanded flowers of iron-wood trees'; similarly the Sârangam text.

¹¹ Tel. ed., 'bees glittering from the *chakradra*-trees, tawny with masses of pollen; with clover, *champa*, *akoka*-trees, purging *camila*, wingseeds, and *Andamela*'; similarly the Sârangam text.

¹² Tel. ed. omits 'horribly.'

¹³ Tel. ed. and Sârangam text omit 'of the trunks.'

¹⁴ Tel. ed. and Sârangam text, 'scrapping the ichor-darkened cheeks.'

¹⁵ Tel. ed., 'with crooked, hollow trunks of silk-cotton trees.'

within a few days; with delightful sounds made by the tremulous, twittering hen-sparrows mating with the cock-sparrows; famed for clever¹ *chickorees* renowned for going with² their mates; with young hares³ resting comfortably on the surfaces of very smooth⁴ mountain rocks; [265] with hosts of lizards dwelling fearlessly in holes in the roots of the *indradats*; with undisturbed antelopes⁵; with the sport of hosts of⁶ unmolested mungooses; with opening mango buds surrounded by flocks of sweet koels; with herds of yaks chewing their cuds in the mango forest; having for its drum⁷ the flapping of the ears of herds of elephants, slow with slumber from⁸ the roar of the waterfalls, sportful and delightful to hear, on the mountain slopes; with herds of deer delighted by the notes of the songs⁹ of *kinharis* close by¹⁰; [266] with the edges of the snouts of young boars shining with the flow of crushed greenish-yellow turmeric¹¹; with multitudes of *jālakas* humming about masses of coral-bead plants¹²; filled with shells of pink insects split open by the tips of the nails of young monkeys that had been angered by their bites¹³; with multitudes of lions illumined with beautiful heavy manes smeared with quantities of blood¹⁴ from must elephants' frontal-lobes split open by terrible blows from masses of claws sharp as the tips of the thunderbolt¹⁵; he(then) saw the ocean skilfully imitating, by the

¹ Tel. ed. and Srirangam text omit 'clever.'

² Tel. ed. and Srirangam text, 'eager to consort with.'

³ Tel. ed. and Srirangam text, 'with multitudes of young hares.'

⁴ Tel. ed. and Srirangam text, 'sweet smelling.'

⁵ Tel. ed. and Srirangam text, 'herds of antelopes.'

⁶ Tel. ed. and Srirangam text omit 'hosts of.'

⁷ Tel. ed. and Srirangam text, 'with the drum-noise of.'

⁸ Tel. ed., 'slow from the joy of slumber, (yet) anxious to hear'; similarly the Srirangam text.

⁹ Tel. ed. and Srirangam text, 'delighting in hearing the song.'

¹⁰ Tel. ed. and Srirangam text, 'neighbouring.'

¹¹ Tel. ed. and Srirangam text, 'delighted with the notes and the flow of turmeric.'

¹² Tel. ed., 'with litter of wood hedgehogs in many bowers of coral-bead plants'; similarly the Srirangam text.

¹³ Tel. ed., 'with multitudes of worms in the cavities of trumpet-flower trees split open by slaps from the paws of young monkeys that had been angered by the bites of wood flies'; similarly the Srirangam text.

¹⁴ Tel. ed., 'lion.'

¹⁵ Quoted by Vilmana, *Kāvyālaṅkāraśaṅkṣā*, I. 3. 26.

mass of its exceedingly active waves,¹ the God² that hath the short axe upraised by his staff-like arm³ in his revel dance; [267] with its edges charming because of lines of foam that seemed to be the emblems of Ocean's⁴ victory; that resembled delightful⁵ clusters of sloughs of the family of Śeṣa⁶; masses of atoms, as it were, of the remnants of the moon⁷; streams of cosmetic, in all seeming, for the sport of Lakṣmī; like to bits of the sandal paste of the sea nymphs⁸; a second heaven, so to speak, come down to earth under the guise of a sea; tempting the birds, as with pearls, by masses of drops of rising spray⁹; with its bays filled with mountains of many winged creatures¹⁰ that had come to seek security; dug by hundreds¹¹ of the sons of Sagara¹²; with uprooted coral-trees¹³; a mine of beautiful gems and jewels; filled with hosts of¹⁴ monkeys and dolphins; [268] with multitudes of crocodiles roving about in their desire for mouthfuls of shoals of *śakṭilas*¹⁵; filled with restless *śimīṅgīlas*¹⁶; with thickets of *carambolas*, cloves, and citrons swaying in the tide (and) rocked

¹ Tel. ed. and Srirangam text, 'on account of its shore being lashed by an abundance of exceedingly active water.'

² Śiva.

³ Tel. ed. and Srirangam text, 'many staff-like arms.'

⁴ Srirangam text, 'Varuṇa's.'

⁵ Tel. ed. and Srirangam text omit 'delightful.'

⁶ Tel. ed. and Srirangam text add 'like consorts of ambrosia; sisters uterine, so to say, of light.'

⁷ Srirangam text, 'disc of the moon'; Tel. ed., 'a series of atoms, as it were, of the disc of the moon.' The date of the composition of the *Vīṣṇuvāda* forbids us to see in the mention of the moon (*Jaladhī*) a reference to the Ganga king Śaśitka against whom Harṣa made war (*Harṣacarita*, tr. Cowell and Thomas, pp. 2, 278, London, 1896; Kittinghausen, *Harṣa Vardhana, empereur et poète de l'Inde septentrionale*, pp. 10, 38, 43, Paris, 1906; cf. also above, Introduction, p. 10).

⁸ Tel. ed., 'seeming to hold a mirror.'

⁹ Tel. ed., 'like to bits of the fragrant of camphor streams on the bosoms of the sea-nymphs.'

¹⁰ Tel. ed. and Srirangam text, 'a second heaven, so to speak, come down to earth; tempting the birds, as with pearls, by masses of spray rising from the pellucid water.'

¹¹ Tel. ed. and Srirangam text, 'the host.'

¹² Cf. *Mahābhārata*, p. 106-109.

¹³ Tel. ed., 'with coral-trees beautified by the mouths of manich'; Srirangam text, 'with a mass of water going to the submarine fire; with the coral-tree won by Indra.'

¹⁴ Tel. ed. and Srirangam text omit 'hosts of.'

¹⁵ Tel. ed. and Srirangam text, 'socks of birds.'

¹⁶ Tel. ed. and Srirangam text, 'filled with motionless whales and *śimīṅgīlas*.'

by the circling mountain of the plantain-trees on its bank¹; with the young *śāśvata* on the sand banks in its waters² trampled by pairs of mermen alarmed by the terrible swaying, produced by wave and wind, of palmyra-palms, marsh date-palms, and *taliera*-palms³; with letters on its banks scrawled by the edges of whelks⁴ that were distressed because their mouths were torn by tips of coral prongs; with its waters crowded by flocks of birds of Garuḍa's race; seeming to have the completion of its slow churning still unfinished because of its eddying whirlpools; epileptic, as it were, because of its foam⁵; [269] filled with the goodly delights of drink, one might fancy, because of the perfume of the medlars on its banks⁶; angry,⁷ so to say, because of its roarings; appearing to be distressed because of its sighings⁸; seamed with frowns, it might be thought, because of its waves; resembling an elephant corral because of Rāma's bridge; the birthplace of *śaśv* as the womb of Kumbhīnāś was the birthplace of *śaśv* (Lavaṇa); dāviah in its duties toward the wide-spread⁹ rivers that were its spouses¹⁰ as grammar has *śaśv* abundant comprehensive feminines, *śaśv* and *śaśv* declensions, and gerunds¹¹; showing a great *śaśv* as the retinue of a king shows great *śaśv* (ministers); with *śaśv* emitted by many *śaśv* (serpents) that had come to its *śaśv* as an elephant's place of bondage has *śaśv* emitted by many *śaśv* (elephants) that have come to the *śaśv* (tying-place); [270] adorned with *śaśv* and fish as the series of Viśvāmitra's sons was

¹ Tel. ed., 'impenetrable because of the thickness of cardamoms, cardamoms, cloves, and citrons swaying in the circuit of the plantain forest'; similarly the Sṛirangam text.

² Tel. ed. omits 'in its waters'; Sṛirangam text, 'low-lying, small *śāśvata*.'

³ Tel. ed., 'mermen moving in the forest of *taliera*-palms, terrible, very tremulous, and howling with wave and wind'; similarly the Sṛirangam text.

⁴ Tel. ed., 'by the noisy, sharp tips of the whelks'; Sṛirangam text, 'tips of the sharp nails of the whelks.'

⁵ Tel. ed. and Sṛirangam text, 'the masses of its white foam.'

⁶ Tel. ed., 'possessed of the perfume of drink, one might fancy, because of the perfume of its cardamoms'; Sṛirangam text, 'because of the perfume of the medlars on its shore.'

⁷ Tel. ed., 'noisy.'

⁸ Tel. ed. and Sṛirangam text, 'exhalations of its serpents.'

⁹ Tel. ed. and Sṛirangam text omit 'wide-spread' and 'comprehensive.'

¹⁰ See *Āṅgīra*, 1. 4. 3; 3. 1. 95.

adorned with dotuses, chowries, and the Matsyas¹; the refuge of mountains as a good man is the refuge of his family²; charming in that it was the abode of Vignu as a noble man is charming because of his unshaken firmness; with crocodiles and dolphins ready as an upright prince promotes the affairs of good folk; with its surface overflowed by the Karatōyā as a wrathful man has his face covered with water from his hands; [271] sprinkled with the water of the Candanā as one separated (from his beloved) is sprinkled with sandal water; followed by the Narmadā as a voluptuary is followed by jesters³; though it had cast forth its venom,⁴ it showed an abundance of poison, for it raised aloft a mass of dark blue and showed an abundance of water; though it was very cold, fair women clung about its neck, for it was very great and its vicinity was filled with Madagascar potatoes; though it was the place of origin of the gods, it was not ruled by the gods, for it was the place of origin of Śurā⁵ and was ruled by the demons.

[272] And he thought: 'Ah, me! Kindness hath been shown by Fate even though it hath wrought injury, since this ocean hath been brought⁶ within the range of mine eyes! Therefore, abandoning my body here, I shall quench the fire of separation from my love.' Even though desertion of the body⁷ is not permitted one free from disease, yet it must be done.⁸ Doth not every one do deeds which ought to be done or ought not to be done? Thus, what is not done by each one in vain life?⁹ [273] As for example¹⁰: the Lord of the Twice-Born ravished

¹ Tel. ed. and Sringam text, 'adorned with dotuses and beautiful fish as the series of Viṣṇu's sons was adorned with Cāmbhōṣa, Cīra, and Matsyas.'

² Tel. ed., 'with superiority in mountains-as a good man has superiority in family.'

³ Tel. ed. and Sringam text, 'with dishes and crabs as the zodiacal signs have fishes and Cancers; adorned with many sparrows as a voluptuary is adorned with many courtesans.'

⁴ Namely, at the churning of the ocean by the gods and demons.

⁵ Tel. ed. and Sringam text, 'hath come.'

⁶ Tel. ed. and Sringam text, 'therefore I abandon my body here.'

⁷ Tel. ed. and Sringam text, 'of life.'

⁸ Tel. ed. adds 'by me.'

⁹ Tel. ed., 'every one doth not do everything he should in vain life. What, indeed, is not done by whom?'; similarly the Sringam text.

¹⁰ A similar list of misdeeds of divine and human personages is given in the *Zufu-*

his (teacher's wife)¹, and a most excellent Brāhman² ravished the (wife of his elders). Pururavas was destroyed because of his greed for the wealth of Brāhmana.³ Nahuṣa, lusting for another's spouse, became a great (serpent) and became a great (profligate).⁴ Yayāti fell, (having wedded) a Brāhman girl,⁵ and (took hold of the hand) of a Brāhman girl⁶ [274] Sudyumna (became a woman),⁷ so to say, and was (fond of women). The cruelty of Sōmaka's murder of (Jantu) was notorious⁸ and the cruelty of his murder of (diving creatures) was notorious.⁹ Purukutsa was despised.¹⁰ Kuvalayāśva carried off¹¹ (Āśvatara's daughter) and carried off¹² a young she-mule. [275] Nṛga became a lizard.¹³ (Kali) conquered Nala and (strife) conquered Nala.¹⁴ Śaṁvarapa became infatuated with the daughter of (Mitra)¹⁵ and became infatuated with the daughter of (his friend). [276] Daśaratha died through madness for his beloved (Rāma) and through the madness of a beloved (wife). Kārtavīrya perished through his

Amṛtavarṇin, p. 72, Bombay ed., 1898 (tr. Meyer, p. 209, Leipzig, 1902). This passage of Sahasrabh is compared with its elaboration in the *Harivaṃśa*, pp. 20-209, Jammu ed., 1879 (tr. Cowell and Thomas, pp. 74-78, London, 1897), and translated by Cartellieri, 'Sahasrabh and Bāṇa,' in *WZKM.* 1. 126-133 (cf. also 13. 68). For other lists of precedents see *Harivaṃśa*, pp. 199, 221-224, 228, Bombay ed., 1898 (tr. Cowell and Thomas, pp. 169, 192-194, 228, London, 1897); *Āśvamedh*, pp. 166, 239-240, 241, 600, Bombay ed., 1890 (tr. Riddling, pp. 64, 137, 138, 200-201, London, 1896).

¹ The reference is, of course, to the famous rape of Tārā, the wife of Bṛhaspati, by the moon; cf. *Harivaṃśa*, 25; *Vāṇavāṇin*, 4. 6.

² Cf. *Mahābhārata*, 1. 78.

³ Tel. ed., 'lusting for Indra's spouse, went to serpenthood (or, 'profligacy')'; similarly the Srīrangam text; cf. *Mahābhārata*, 2. 11-17.

⁴ Tel. ed., 'the daughter of a household priest'; cf. *Mahābhārata*, 2. 78-86.

⁵ See *Rāmāyaṇa*, 7. 87-90.

⁶ Tel. ed. and Srīrangam text add 'in the world'; cf. *Mahābhārata*, 2. 127-128.

⁷ Tel. ed., 'despised, as it were.' The legend to which Sahasrabh here alludes is uncertain, and is perhaps due simply to a popular etymology of Purukutsa as the 'much despised' (cf. *Antary*, 'to despise'). Śāyana, however, on *Rig-Veda*, 4. 42. 8 (cf. also *Śiṅg*, *Sigantiffs des Rigveda*, 1. 97, Stuttgart, 1902; Muir, *Original Sanskrit Text*, 1st, 267, London, 1873), mentions an *itihāsa*, or legend, which avers that Purukutsa was once imprisoned, so that his realm had no ruler. His chief wife then prayed to the warun Rjia for a son, whereupon, in answer, she gave birth to Trasadasya.

⁸ Tel. ed. and Srīrangam text, 'went to'; cf. *Mahābhārata*, 21-22.

⁹ See *Mahābhārata*, 12. 70; *Harivaṃśa*, 171.

¹⁰ Tel. ed. and Srīrangam text, 'Nala was conquered by Kali (or, 'by strife').'

¹¹ See *Mahābhārata*, 1. 178-179.

oppression of a Brāhman for a cow² and through his oppression of cows³ and Brāhmanas. Yudhiṣṭhira deserted truth in the forefront of battle.⁴ Śāntanu wept in the forest on account of excessive affection.⁵ Thus no one is immaculate.⁶ Therefore, I, too, will abandon my body.⁷

[277] So thinking, he approached the water of a broad, sandy bank, the hiding places of whose fish were pierced by the tips of the sharp talons of the ospreys; with the scales of shoals of *Jakulas* and the excrement of otters⁸; with its margin surrounded by rows of carapaces of horrible crabs that had been abandoned by packs of jackals; with its environs whitened⁹ by multitudes of cranes, motionless and intent on devouring shoals of carp that were agitated and wavering because of the exceedingly¹⁰ unsteady flow of the water; which was very cool, being united with the motion of the wind that was generated by quantities of drops¹¹ of water shaken by the sport of schools of extremely active Ganggetic porpoises; [278] with its uneven banks seamed by the tips of very young wild¹² buffaloes' horns that dropped off daily; tuncful with the sweet songs of flocks of continually restless *dārtarāṣṭra* geese; [279] with the soil along its waters crushed by the repose of mermen and bright with the rays of the sun¹³; delightful with the humming of bees¹⁴ that had settled on hundreds of mighty¹⁵ elephants, whose sloping cheeks were flecked with exceedingly copious ichor; with its circumference filled with multitudes of gems¹⁶ that had fallen in the dance of

² Tel. ed. omits 'for a cow' and 'of cows'; cf. *Mahābhārata*, 2, 115-116.

³ Tel. ed. omits this sentence.

⁴ See *Mahābhārata*, 2, 100-101.

⁵ Tel. ed. and Srīraṅgam text, 'thus, therefore, no one in the world is immaculate.'

⁶ Tel. ed., 'filled with broad fish-scales pierced by the tips of the talons of the ospreys; mottled with the accumulated excrement of otters'; similarly the Srīraṅgam text.

⁷ Tel. ed., 'much whitened.'

⁸ Tel. ed. and Srīraṅgam text omit 'exceedingly.'

⁹ Tel. ed. and Srīraṅgam text, 'with its *tanūlas* cooled by contact with quantities of drops.'

¹⁰ Tel. ed. omits 'wild.'

¹¹ Tel. ed., 'with the earth on its banks crushed by the repose of mermen, bright with the rays of the sun, and tuncful with the humming of bees and with beautiful flocks of continually restless *dārtarāṣṭra* geese'; similarly the Srīraṅgam text.

¹² Tel. ed., 'with swarms of bees'; Srīraṅgam text, 'humming of swarms of bees.'

¹³ Tel. ed. and Srīraṅgam text omit 'mighty.'

¹⁴ Tel. ed., 'serpents.'

the mass of the water of the ocean,¹ shaken by the right mobile wind; like² a strip of slough cast by the serpent of the ocean³; the mirror, as it were, of earth; the crystal pavement, so to say, of Varuṇa.⁴

Then, having bathed and the like,⁵ he began to descend to the water⁶ to abandon his body. Thereupon, while the sharks were kindly, the fish free from envy, the bees⁷ not mean, [480] the tortoises affectionate,⁸ the crocodiles not cruel, the dolphins not terrible, (and) the Gangetic porpoises not murderous, there came a heavenly voice⁹: 'Noble Kāṇḍarpakēṭu, again, at no long time, shall there be union of thee with thy beloved. Cease, therefore, from thy resolve to die'¹⁰! Hearing this, he desisted from death,¹¹ and eager to get food to sustain his body because of his desire of reunion with his beloved, he went along the shore of the mighty ocean.¹² Then Kāṇḍarpakēṭu¹³ passed considerable time wandering here and there, living on fruit and the like in the forest.

Finally, after the lapse of several months,¹⁴ came the rainy season, with (conjoined deep rivers) as he who sings to the *kṛkālī* has a (continuous low note); [481] with dancing (peacocks) as the eventide has (Śiva) dancing; producing (much pan-reed grass) as

¹ Tel. ed. and Srinagum text, 'in the breakup of the water.'

² Tel. ed. and Srinagum text omit 'like.'

³ Tel. ed. and Srinagum text, 'a serpent going in the water of the ocean.'

⁴ Tel. ed. and Srinagum text add 'with crabs as a lotus-grove has a tired colour; with branches of corn as a forest district has birds and branches of trees; with musk as a coward has deer; attended by many spears as Viṣṇu is attended by many manipulated sections.'

⁵ Tel. ed. and Srinagum text, 'having performed all the duties of bathing and the like.'

⁶ Tel. ed. and Srinagum text, 'water of the ocean.'

⁷ Tel. ed., 'schools of fish'; the Srinagum text omits the phrase.

⁸ Tel. ed. and Srinagum text, 'devoid of longing.'

⁹ Tel. ed. and Srinagum text, 'there came a voice from heaven.' For other instances of intended simile thus directly prevented see *Nāṭyaśāstra*, pp. 332-333, 569-570, Bombay ed., 1890 (tr. Ridding, pp. 123, 195, London, 1896).

¹⁰ Tel. ed. and Srinagum text, 'he desisted indeed from undertaking death.'

¹¹ Tel. ed. omits this clause; Srinagum text, 'then he went to the forest along the shore, eager to get food to sustain his body because of his hope of reunion with his beloved.'

¹² Tel. ed. and Srinagum text, 'he.'

¹³ Tel. ed., 'but finally, after the lapse of several days.'

Kumāra's peacock (bears Śarajanman)¹; quelling the expanse of dust² as a great³ ascetic quells the tide of passion; with water-giving (hail) as an anchorite has a water-giving (pot); showing a wandering of many (hips) as the time of doom shows a wandering of many (suns); with (śātakas eager⁴ because of the clouds) as an unmolested forest district has (exceedingly curious⁵ gazelles); [282] (giving joy to the husbandman) as Rēvatī's tender hand (inspired courage in Balarāma).⁶

The slender lightning shone like the bejewelled⁷ boat of Love in the sky that seemed to be a pleasure pool with a forest of blue lotuses which were the riven clouds⁸; the dancing cord, as it were, of a Candāla maiden who was the Lakṣmī⁹ of the clouds; [283] even as a garland¹⁰ for the gate of the palace of the sky; a row of nail marks upon the cloud, in all seeming, given for remembrance by the departing heat of day¹¹; the jewelled¹² girdle strand, one might fancy, of a beauty of the sky; the lovely clustering¹³ blossoms, so to say, of the coral-tree of heaven; like to a begemmed stick¹⁴ for cleaning Rati's nails; the jewelled shell, it might be termed,¹⁵ of the God whose banner is of flowers.¹⁶ The cloud¹⁷ seemed to vomit forth, like a crane, what appeared

¹ Tel. ed. and Srirangam text, 'with dofty pen-reef grass as Kumāra's peacock has śarajanman mounted upon its.'

² Tel. ed. and Srirangam text omit 'great.'

³ Tel. ed. and Srirangam text, 'proud.' According to the conventions of Sanskrit literature, the *cātaka* (*Cuculus melanoleucus*) is supposed to live only on the raindrops which it drinks.

⁴ Tel. ed. adds 'doud-responding as the lord of Lanka [Rāvaṇa] had (Mēghaśāda); dark with clouds as Vindhya is intensely dark'; so also the Srirangam text, which adds 'with swollen clouds as young women have (plump breasts).'

⁵ Tel. ed. and Srirangam text, 'golden and bejewelled.'

⁶ Tel. ed., 'dark with a forest of riven blue lotuses'; similarly the Srirangam text.

⁷ Tel. ed. and Srirangam text, 'dark Lakṣmī.'

⁸ Tel. ed. and Srirangam text, 'jewelled garland.'

⁹ Tel. ed., 'given, in all seeming, upon the breast of his sky spouse by our dark departing lover, the heat of day.'

¹⁰ Tel. ed. and Srirangam text, 'beauteous.'

¹¹ Tel. ed. and Srirangam text omit 'clustering.'

¹² Tel. ed., 'stone pick.'

¹³ Tel. ed., 'the jewelled lance, as it were, even as the pleasure staff'; Srirangam text, 'the jewelled pleasure staff.'

¹⁴ Kāma.

¹⁵ Tel. ed. and Srirangam text, 'the mass of clouds.'

to be¹ a series of ocean shells that had been drunk down too hastily.²

[284] The rainy season, even the date of rain, played,³ as if with chessmen⁴ coloured with lac, with yellow and green frogs⁵ jumping in the black enclosures⁶ of the irrigated fields. The lightning gleamed like a streak of gold rubbed by the goldsmith bank of clouds on a seeming touchstone that was like a mass of lampblack⁷ from the torch of the sun. The screw-pine was beautiful⁸ as a saw of the Flower-Weaponed God to cut⁹ the hearts of sundered (lovers). [285] The drops of water were as masses of dust shaken off by the violence of the wind from the cloud-tree that was cut by the saw of the slender quivering lightning.¹⁰ The hailstones flashed like pearls¹¹ from the necklaces of the brides of the several quarters (of the sky); as though they were masses of stars reduced to powder by contact with the cloud grinding-stone that was turned by the violence of the fierce wind¹²; handfuls of grain, so to say, of the setting forth of Him⁹ whose banner is a fish, eager to conquer the threefold world.¹³

Straightway at the beginning¹⁴ of autumn, with its wagtails not lame¹⁵; with the course of the herons unhampered¹⁶; [286] with

¹ Tel. ed. and Srinagaram text omit 'what appeared to be.'

² Tel. ed. and Srinagaram text, 'drank in the impulse of excessive thirst.'

³ Tel. ed. and Srinagaram text, 'the dark lover of the clouds played with the lightning.'

⁴ Tel. ed. and Srinagaram text, 'dice'; cf. Thomas, 'The Indian Game of Chess,' in *2DMG*, 52, 271-272; 53, 354-355; Reinard, *Mémoires . . . sur l'Inde . . . d'après les documents arabes, persans et chinois*, pp. 131-133, Paris, 1849; al-Biruni, *India*, 12, Sachau, 2, 152-153, London, 1888.

⁵ Tel. ed. and Srinagaram text, 'young frogs.'

⁶ Tel. ed., 'gatherings.'

⁷ Tel. ed. and Srinagaram text, 'on a touchstone of clouds blackened.'

⁸ Tel. ed., 'the rough screw-pine above'; Srinagaram text, 'the screw-pine flower above.'

⁹ Kṛishṇa.

¹⁰ Tel. ed., 'made to cut.'

¹¹ Tel. ed. omits this sentence.

¹² Tel. ed. and Srinagaram text, 'masses of pearls.'

¹³ Tel. ed., 'whirling from the violence of the wind like masses of stars reduced to powder by contact with banks of clouds.'

¹⁴ Tel. ed. adds 'the new meadow seemed like an upper garment, marked with liquid lac, for the breast of Lady Earth with her cockleseed. The maid-servant Rainy Season being departed after bathing the bereaved Earth with water from the jars of the clouds, the maid-servant Autumn came, showing bright raiment'; similarly the Srinagaram text.

¹⁵ Tel. ed. and Srinagaram text, 'very beginning.'

¹⁶ Tel. ed., 'with its wagtails well.'

¹⁷ Tel. ed. omits this clause.

boughs¹ exceedingly noisy with skylarks; with intensely bright dawn; with flocks of wandering parrots in the fields of rice; with flamingoes come as guests²; with a sky whose brightness was that of the body of Kāma's foe³; with old clouds like goose-down⁴; with the pleasure of dogs whose heat was intensified; [487] with shoots of sweet sugar-cane⁵; with lakes possessed of the quintessence of the delightful sound of the herons; with pools whose banks were dug up by the snouts of boars; delighted by roots of beautiful⁶ *kaśrus*; with startled *cātakas*⁷; causing joy⁸ by the sweet sound of flocks of wandering *matyapatrikās* birds; with disdained *kadambas*; the foe of conches; with expanded lotuses; with clouds at intervals; [488] with unusually bright stars; with a beautiful moon⁹; with unusually sweet water in the pools¹⁰; with flocks of motionless cranes swallowing shoals of flashing carp¹¹; with multitudes of silent frogs; with shrivelled serpents; with rice¹² yellow with golden particles; with screaming ospreys; with the air delightful with the perfume of fragrant white lotuses; lovely with white lotuses¹³; charming¹⁴ in the moonlight¹⁵; with moulting peacocks¹⁶; with murmuring paddy-birds; with *dhātardāṣṭra* geese¹⁷; with herds of deer delighted by

¹ Tel. ed. and Srirangam text, 'boughs of the trees.'

² Tel. ed., 'with flamingoes entering fields of rice that had flocks of wandering parrots'; Srirangam text, 'with fields of rice filled with the noise of wandering parrots.'

³ Namely, blue as Kṛpā.

⁴ Tel. ed., 'with clouds glittering like flocks of geese.'

⁵ Tel. ed., 'with the radiance of the moon intensified; with shoots of sugar-cane, the joy of lovers'; Srirangam text, 'with the radiance of the moon intensified; with shoots of sugar-cane crushed by travellers.'

⁶ Tel. ed. and Srirangam text omit 'beautiful.'

⁷ Tel. ed., 'with startled *cātakas* on the banks of pools dug up,' etc.

⁸ Tel. ed. and Srirangam text omit 'causing joy . . . expanded lotuses.'

⁹ Tel. ed. and Srirangam text, 'with a moon that was the adornment of the west.'

¹⁰ Tel. ed., 'filled with sweet sap'; Srirangam text, 'with exceedingly sweet water.'

¹¹ Tel. ed., 'with rows of motionless vultures and cranes swallowing flashing carp'; the Srirangam text also omits 'shoals.'

¹² Tel. ed. and Srirangam text, 'wheat and rice.'

¹³ Tel. ed., 'lovely with white lotuses that were slightly opened by a wind charming with the perfume of fragrant white lotuses'; similarly the Srirangam text.

¹⁴ Tel. ed. omits from here to 'Kāndarpakṛtā.'

¹⁵ Srirangam text omits this phrase.

¹⁶ Srirangam text, 'with peacocks whose tail feathers had fallen out.'

¹⁷ Srirangam text 'with delighted *dhātardāṣṭra* geese.'

the songs¹ of happy² female guardians of the rice; with dead *pūchikā-jasmines*³; with faded Malabar jasmine-buds; a kinsman to the *śaṇḍhūka*; with beauty born; putting to confusion the bow of Sutrāman⁴; with the ten quarters (of the sky) yellowed by masses⁵ of the pollen of the smiling saffron; [489] (and) with blossoming lotuses⁶;—(then) Kandarapakṣu, wandering about, seeing a stone image, and saying with curiosity, frenzy, and the agitation of grief, 'This is like my beloved,' touched it with his hand.⁷

Then she, simply being touched,⁸ again⁹ assumed the form of Vāsavadattā, leaving her stony state. Perceiving her, Kandarapakṣu, as if plunged in a sea of nectar, asked her, embracing her long: 'Dear Vāsavadattā, tell me what this is!'

Being addressed, and sighing long and fervently, she began to tell¹⁰: "Having left his kingdom, alone, (and) like a common man,¹¹ my lord of great good fortune hath borne woe beyond word or thought for the sake of ill-fortuned me, the undeserving. [490] Now, very emaciated through fasting and the like, my lord maketh his food roots, fruits, and so forth"—thus thinking, I went a distance of some *maṣṣa* to look for fruit, seeing the trees of a grove.¹² And in an instant I perceived the camp of an army with

¹ Sṛīraṅgaṃ text, 'by hearing the songs.'

² Sṛīraṅgaṃ text omits 'happy.'

³ Sṛīraṅgaṃ text omits 'with dead . . . beauty born.'

⁴ Sṛīraṅgaṃ text, 'Śatamukha'; in both cases Indra is meant.

⁵ Sṛīraṅgaṃ text omits 'masses.'

⁶ Sṛīraṅgaṃ text adds 'a kinsman to the *śaṇḍhūka*.'

⁷ Tel. ed., 'Kandarapakṣu, wandering about here and there, (and) seeing a stone image, touched it with his hand'; similarly the Sṛīraṅgaṃ text. For instances of turning into stone in modern Indian folk-tales see Knowlce, *Folk-tales of Kashmir*, 2 ed., pp. 191-196, 401-403 (and literature there cited), London, 1893; *Frere, Old Deccan Days*, 2 ed., pp. 77-78, London, 1870; Natesa Sastri, *Dravidian Nights*, p. 82, Madras, 1886; and for a touch restoring to life see *Kāśīkūṭ*, p. 627, Bombay ed., 1890 (tr. Riddling, p. 206, London, 1896). Cf. also Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM.* 18, 53-64. The fortunes of Vāsavadattā after leaving her home show, it should be noted, a blending of the Bluebeard (violated taboo) and Sleeping Beauty cycles of folk-tales.

⁸ Tel. ed., 'simply being seen.'

⁹ Tel. ed. and Sṛīraṅgaṃ text omit 'again.'

¹⁰ Tel. ed., 'Kandarapakṣu, embracing her lightly, asked: "Dear Vāsavadattā, what is this?" She replied'; similarly the Sṛīraṅgaṃ text.

¹¹ Tel. ed., 'like a wanderer.'

¹² Tel. ed. and Sṛīraṅgaṃ text, '"then being distressed by thirst through fasting and

its abodes of grass huts being hidden in clumps of trees; its general's house being arranged; [291] the (fodder) bags being put down; its tents being begun; the courtesans' quarters being set up; with hundreds of neighs of horses being heard; with hundreds of drum-skins being beaten for the halt; with a place of sweet water being sought; with multitudes of market flags being displayed.

[292] 'As I thought: "Is this the host of my father come to search for me, or perchance (the army) of my lord"?', the general of the army ran toward me, being informed of events by a scout.¹ Then in like manner there ran up the Kirāta general, who had gone out to hunt followed by an army.² Immediately I thought: "If I inform my lord, then he, being alone, will be killed by these; [293] but if I do not inform him, then shall I be slain by them."

'Even at the instant of my thought there arose³ a battle of the two armies⁴ as of two vultures eager for one quarry. Then—on the battle's threshing-floor, where the rays of the sun were removed⁵ by the shower-clouds of arrows from the hostile bows⁶; [294] with Vidyādhara wandering about, embracing their opportunities for brave warriors that had been tossed high by pairs of tusks of elephants skilled in deeds of battle⁷; with countless circles of the bards of the gods gathering to witness the

the like, I, awakening before thee at the end of sleep, will fetch fruit, roots, and so forth"—so thinking, I went just a *maṇḍa* [400 cubits] into the forest to seek fruit and the like.'

¹ Tel. ed. and Srirangam text, 'then, as I suddenly saw the camp of an army hidden in a clump of trees and thought: "Is this my father's host come to fetch me or the host of my noble lord"? = Kirāta general, informed of the news from afar by a scout, ran to me.'

² Tel. ed. and Srirangam text, 'then in like manner, hearing this, there ran up another Kirāta general, who had gone out to hunt accompanied by a similar army.'

³ Tel. ed. and Srirangam text, 'then there arose,' omitting Vāsavadattā's reflections.

⁴ Tel. ed. and Srirangam text omits 'armies.'

⁵ Tel. ed., 'hidden.'

⁶ Tel. ed. omits 'from the hostile bows'; Srirangam text omits 'hostile.'

⁷ Tel. ed., 'with female Vidyādhara wandering about, embracing brave warriors that had been cloven by the edges of swords high uplifted by hands skilled in deeds of battle'; similarly the Srirangam text.

conflict¹; with a welcome appearance caused by headless corpses of bodies occupied by Vēṭālas²; greedy for the adornment,³ in a she-fiend's ear, of a mortar filled with the foot of an elephant that had been hacked off by the sword of a soldier⁴; [295] with laudations in the excessive din that arose⁵; (and) with timid jackals⁶—the warriors drew at once the *divas* of their foes and the *strings* of their bows, paying no heed to the bodies as if they were lumps of flesh to be the prey of jackals,⁷ or had been bitten by serpents.⁸

'The⁹ mighty elephants were like *generous* donors that bear not¹⁰ meeting with *beggars*, for they *shed ichor* and bore not¹⁰ meeting with *arrows*; like fortunate paramours adorned with *passion* and with golden *girdles*, for they were adorned with *minium* and had golden *girths*; like goodly gardens *beauteous* with *plantain-trees* and *filled* with *birds*, for they were *bright* with *banners* and were *attended* by *elephants*; like nights¹¹ adorned with *garlands* of *constellations*, for they had *garlands* of *pearls*; like days with *blossoming flowers*, for they had *flashing trunk-tips*,¹² [296] And¹³ the horses seemed like creatures bereft of sense¹⁴ (abandoning patience), for they

¹ Tel. ed., 'with the circle at its doorway formed by the many feet of the hands of the gods that had come to witness the conflict.'

² Tel. ed. and Srīrangam text omit this clause. The Vēṭālas are a class of malevolent ghosts who animate corpses and haunt cemeteries. They often enter the body of a living man while his spirit is absent, or may even be spirits of the living which prefer to make their dwelling in corpses (cf. Crooke, *Popular Religion and Folk-Lore of Northern India*, 2 ed., I, 243-244; Westminster, 1896).

³ Tel. ed. and Srīrangam text, 'with the adornment.'

⁴ Tel. ed. and Srīrangam text, 'foot soldier,' the former adding 'with folk drawn by curiosity.'

⁵ Tel. ed., 'with shouts of praise arising'; Srīrangam text, 'with laudations in the words spoken by folk drawn by curiosity.'

⁶ Tel. ed. and Srīrangam text add 'with cowards destroyed; like a conqueror eager for combat.'

⁷ Tel. ed. and Srīrangam text, 'she-jackals and jackals.'

⁸ Tel. ed. and Srīrangam text add 'or were wretched fragments of white leprosy.'

⁹ Tel. ed. and Srīrangam text add 'there.' ¹⁰ Srīrangam text omits 'not.'

¹¹ Tel. ed. and Srīrangam text, 'multitudes of nights.'

¹² Tel. ed. and Srīrangam text, 'like autumn days with discomfiting lotuses, for they had sparkling drops of water.'

¹³ Tel. ed. omits 'and.'

¹⁴ Tel. ed. and Srīrangam text, 'like angry creatures.'

left the ground; like oceans adorned with whirlpools and with billows, for they were adorned with whorls (of hair) and had swift gait; like pleasure parks with *dhārtaḍṣṭra* geneæ, for they included the *malikakṣa* breed; like noble houses charming with very new furniture, for they were charming with very new harness¹; like mines that have the gems of the gods, for they had curls (on their necks); like the *Lāṅhas* that have fortitude together with Indra, for they sustained most mighty lords.² Long danced the headless corpse as if with joy at the thought: "I am released³ from the ears that heard detraction of others, from the eyes that beheld the rise of the evil and the fall of the good, and from the head that bowed unworthily."⁴

'Then spread the dust' born of battle, hiding the eye as if smiling; concealing the existence of the ear as if afraid of bearing calumny of another; [197] frenzied, as it were, being tossed by the motion of the wind; a cause of grayness, so to speak, to the *Apaarasas*; a cause of blindness, it might be termed, to the soldiers; the darkness, in all seeming, of the evening of conflict; fallen and cut off from its family, as it were, since it was cut off from the earth; resembling the doctrines of the adherents of the *Mīmāṃsā* that conceal the doctrines of the Jains, since it concealed the sight of the quarters (of heaven) and the sky; like unto a good man clinging to Viṣṇu's feet, since it clung to the zenith.⁵ One assumed an agonising

¹ Tel. ed. and Srinagaram text, 'nine potters' houses containing very new pots, for they have very new harness.'

² Tel. ed., 'like the *Lāṅhas* that have increase with Indra, for they included *dharmayodhā* steeds; like drunkards diving in dramshops, for they were adorned with dolances'; so the Srinagaram text, except 'like the *Lāṅhas* that have increase through the twopenies of Indra, for they had increase through *dharmayodhā* steeds.'

³ Tel. ed. and Srinagaram text, 'I thank heaven! I am released.'

⁴ Tel. ed. and Srinagaram text add 'and from the mouth that praised the unwelcome-worthy.'

⁵ Tel. ed. and Srinagaram text, 'mass of dust.'

⁶ Tel. ed. substitutes for the last two similes 'cycling in the path of the constellations as an evil prince (goes not in the path of a Kṣatriya); with the appearance of thick smoke like a quarrel; hiding diving countenance as the quality of passion hides strength; high-raised as an ill-bred man is spuffed up; hiding the path of the

posture as Rāma bound Rāvapa¹; another² clove (shell) as Kṛpā³ clove (Naraka); a third had (hearing, speech, and sight) destroyed as the textbook of the Buddhists (rejects tradition, precept, and doctrine); a fourth was (surrounded with corpses) as a heretical mendicant is (wrapped with matting)⁴; a fifth, fearing (utter defeat), plunged into the water⁵ as Suyōdhana, fearing the (breaking of his thigh), plunged into the water⁶; a sixth breathed for a long time on a couch of (pen-*rer* grass) as Bhīṣma⁷ breathed for a long time on a couch of (arrows); [298] a seventh (lost his strength) as Karṇa, terrified in every limb,⁸ (released his spear).⁹ Then, with its banners destroyed, its standards tumbling, its fallen bows and chowries injured, and its swords slipping, the army met destruction.¹⁰

'Straightway,¹¹ when the ascetic whose hermitage that was had come with flowers and the like, and had learned of the event, I was cursed by him with the words: "My hermitage hath been broken down because of thee; therefore become stone"¹² [299] And gradually, perceiving poor me suffering much distress, he¹³

constellations as an evil man hides the path of the (good)'; similarly the Srinagum text.

¹ Tel. ed. and Srinagum text omit this clause.

² Tel. ed. and Srinagum text, 'and straightway one.'

³ Tel. ed. and Srinagum text, 'Nārāyaṇa'; for the allusion cf. *Harivamśa*, 1.20.

⁴ Tel. ed. and Srinagum text, 'a fourth had his body surrounded with corpses as a heretical mendicant has his body wrapped with matting'; a fifth, drunkenness, fell like Śaripa (Srinagum text, 'the Brāhman Śaripa'). The details of the legend of Śaripa are as yet unknown.

⁵ Tel. ed. and Srinagum text, 'water of a pool.'

⁶ Tel. ed. and Srinagum text, 'dying Bhīṣma.'

⁷ Tel. ed. and Srinagum text, 'with his limbs terrified.'

⁸ Tel. ed. and Srinagum text add 'another slew them that caused shoutings as Ragu's edon [Rāma] slew Rāvapa.'

⁹ Tel. ed., 'then, with impotent banners, with tumbling standards, and with the daggars of the soldiers of the armies bent, both entire armies mutually proceeded to slaughter'; similarly the Srinagum text.

¹⁰ Tel. ed. and Srinagum text, 'and then.'

¹¹ Tel. ed. and Srinagum text, 'had learned of the event through his yōga *eg*—, being argued that "this my hermitage hath been broken down because of thee [Vāsa-vadattā]" I was cursed with the words: "Become a stone image"'. The folk-tale motif is that of the Blackbeard cycle of punishment in consequence of a violation of tabu (see MacCallach, *Childhood of Fiction*, pp. 306-324, London, 1905).

¹² Tel. ed. and Srinagum text, 'then gradually, out of kindness,—' for this unhappy

made the termination of the curse concurrent with the touch of the hand of my noble lord.'

Then Kandarapakēṭu, together with Makaranda, who¹ had come up, and with Vāsavadattā,² [300] went to his own city,³ and lived⁴ enjoying blisses as his heart desired.⁵

girl suffers much distress"—and through pity for my noble lord, this hermit, being entreated?

¹ Tel. ed. and Srirangam text add 'who had heard of the event.'

² Tel. ed. and Srirangam text, 'that Vāsavadattā.'

³ Tel. ed. adds 'Pāṇalipatna,' which was, however, the old home of Vāsavadattā, not of Kandarapakēṭu (see above, p. 75).

⁴ Tel. ed. and Srirangam text, 'lived much time with them twain.'

⁵ Tel. ed. and Srirangam text add '(and) that could scarcely be gained in the world of the gods.' Tel. ed. also adds two stanzas, the first being the thirteenth of Hall's introductory stanzas, and the second being the eleventh introductory stanza of the *Harjaparikā*; the Srirangam text omits the latter interpolation, but here appends the thirteenth introductory stanza of Hall.

విభాగము.

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

మహాభక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

విభాగములలోని భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు

శ్రీమద్భక్తాచార్యుల శాస్త్రవిజ్ఞానాచార్యులకు



śrīhayagrīvāya namaḥ.
vāsavadattā sahyākhyā.

- (1) [2] karabadarasadrśam akhilam bhuvanatalam yatprasā-
dataḥ kavayaḥ
paśyanti sūksmamataḥ sā jayati sarasvatī devī.
kḥinno 'ai muṁca śālam bibhṁśo vayam iti vadatu
śīthilabhujāḥ
bharabhugnavi(tatha) bāhuṣu gōpṣu haṁs harir jayati.
- [4] sa jayati himakarālēkhā cakāṣṭi yasyō 'mayō 't(kayā)
nibhā
nayanapradīpakajjalajighrṁṣayā rajatāśuktir l(2)va.
- [3] kṛthīnataradāma vēṣṭanālēkhāśampdēhādāyīnō yasya
rājanti valivibhāṅgāḥ sa pātu dāmōdarō bhavataḥ.
- [4] bhavati subhagatvam adbhikam vīṭāritaparaguṇasya
sujanasya
vāhati vikāṣitakumudō dvigūṇarucīm himakar(ad)yōtaḥ.
- [5] viśadharatō 'py ativiśamaḥ khala itī na mṛṣā vadapṭi
vidvāṁsah
yad ayan nakuladvēṣi sakuladvēṣi punaḥ (punaḥ) piṣunaḥ.
- [6] atimalinē kartavyē bhavati khalānām atīva nīpuṇā dhūḥ
timirē hi kāṁśikānām rūpam pratipadyatē (drṣṭūḥ).
- [7] hasta iva bhūtimalinō yathā yathā laṅghayati khalaḥ
sujanam
darpaṇam iva tām kurutē tathā tathā nirmalacchāyam.
- [6] vidhvastaparaguṇānām bhavati khalānām atīva malī-
natvaṁ
antaritāśāśirucām apī śāślamucām malinīmā 'bhya-
dbikāḥ.
- [7] sē rasavattā vihatā navakā (3) vilasapṭi carati nō kam
kaḥ
sarasī 'va kīrtiśṣaṁ gatavati bhuvī vikramādityē.

- [8] aviditagapā "pi satkavi(phaṇitih) karṇṇeṣu vamaḥ ma-
dhudhārāp
anadhigataparimajā "pi hi harati dṛṣam mālatimālā.
guṇinām api nijarūpapratipattih parata ēva sambhavati
svamahimadarāṇam akṣṇōr mukurataḥ jāyate yasmāt.
- [9] [sarasvatidattavaraprasādas cakrē subandhuḥ vujanāḥ ka-
bandhuḥ
pratyakṣarāśiṣamayaprabandhavinīyāsavāidagdhyanī-
dhīr nibandham].

[10] abhūd (akharavavibhava) sarvōrvipaticakra [cāru] cūḍā-
maṇi (śrēṇi) śāpa [11] kōṇakaṣapa (vi) malikṛta (pāda) makhamāṇih nr-
siṃha iva da (4) rāṣṭahirapya kaśipukaṣṭiradānavismayaḥ kṛṣṇa iva
kṛtavasudēvatarpanaḥ [12] nārāyaṇa iva sūkaryasamāśḍita-
(dharanī) maṇḍalāḥ kamāsūtrīr iva janitayaśōdānandāsamūddhīḥ
āṇakadundubhir iva kṛtakāvyā [13] darah aḡvaraśāyl "vā 'nanta-
bhōgicūḍāmaṇi (śrēṇi) rāṇjītapāda (h) [padmō] varuṇa iva "śā (5) n-
taraḥkapaḥ agastyā iva dakṣiṇāśāprasādhakāḥ jalanidhīr iva
vīhinīśatanāyakaś samakaraḥpracāraś ca hara [14] iva mahāśēn-
ānu (yātō nirjita¹) mīraś ca mēruḥ iva vibudhālayō viśvakarmāś-
rayaś ca ravir iva kṣaṇādānapriyaś chāyāśantīpaharaś ca kuṣum-
(āyudha) iva janitāniruddhasampad ratīśekhāpradaś ca vidyā-
dha [15] vō 'pi sumanāḥ dhṛtarāṣṭrō 'pi guṇapriyaḥ (6) kṣamānu-
gatō 'pi [16] sudharmāśrītaḥ² bhāṇaṇānubhāvō 'py aṃtassara-
jaḥ mahiṣasambha [17] vō 'pi vṛṣōtpādī ataraḥ vō 'pi mahānāyakaḥ
rājā cintāmaṇir nāma. yatra ca śāsati (dharanī³) maṇḍalāḥ
chalanīgrahaprayōgō (nyāyāśāstrēṣu⁴) [18] nāstikatā cārvākēṣu
kaṇṭakayōgō [nī]yōgēṣu parivāḍō [19] vīṇāṣu khalasam (pra) yō-
gaś śāliṣu dvijīhvasaṇ (grahitīr ahi) tūṇḍūcēṣu karācchōḍaḥ (kuṭ-
mala) grahaṇēṣu nētrōtpāṇanam munīnām (7) [dvija] rājāvīru [20] d-
dhātā paṃpājānām sārva bhāumayōgō (digga) jānām⁵ [agnitūlā-

¹ So also Hall's manuscripts A, B, C, E, F, G, H, and the commentator Naradaṣṭha.

² Tel. ed. 61 and Grantha ed., *śrēṇaḥ*.

³ Tel. ed. 62, Grantha ed., and Sārngam text, *śāśatā*.

⁴ Cf. *śāyāśāstrēṣu* in Hall's manuscript F; Trichinopoly ed., *nyāyāṣu*.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

śuddhīḥ suvarṇāṇāṃ] (śūci)bhēdō maṇināṃ śūlabhaṃgō yuvāḥ-
(navaprasavēṣu agnitulāśuddhīḥ svarṇāṇāṃ) duśśāsana[21]darśa-
nāṃ (mahā)bhārātē karapatra(vi)dāraṇāṃ jalajānāṃ (param ēvaṃ
vyavasthitāṃ). mahāvarāḥ gōtrōddharanapravṛttō 'pi gōtrōdda-
janam akarōt. rāghavaḥ parīharan api janakabhuvan janaka-
bhuvā saha vanam vivēśa. bharatō (rāma)darśitabha[22]ktir api
rājyē virāman akarōt. nāśaya damayantyā mīlitasyā 'pi punar-
bhūparigra(ṣ)hō jātaḥ. prthur api gōtrasamutērapavistāritabhū-
maṇḍalāḥ. (tad) ittham nā 'sti vāgavasaraḥ (pūrvatanēṣu¹) rājasu
(api tu vacanīyatāyāḥ). sa punar anyō [ēva] dēvō nyaktasas-
vōrvipati(cakra)caritāḥ. tatbāhi sa parvataḥ katalasamcāriṇō
gandharvān darśitāṣṃgōmmatis sukha[23]yan na virarāma. sa hī-
mālayō nāvaśyāyōcchalitō nō māyājanmanē hitaś ca. sa himāni
giri sthitō vṛṣadhivajaś (ca). (9) (sa) sadāgatiś (cā) 'vadhūtākhila-
kāntārah pāvakaḡrēsarō na [24] bhōgōtsukas samanōharāś ca.
sa ratnākaro 'na(timayō) [katham a]gādhas sama(10)ryādah
nōdrōkō ['py asya] vīmayas sadā himakar(ā[25]śayō) 'mrta-
mayas (satpātra) tasyā 'calō nakrō 'dhō mahānadinas samudraś
(ca). [26] sa [candra iva] kṣanadānamḍakarāḥ kumudavan(āi-
ka)baṃdhus sakalakalākulagṛhaṃ natārātibalāś (camdraś ca. sa)
mītrōdayahētuh kāmcanasōbhāṃ bibhrada[27]calādhūkalakṣmī-
(11)s sumēruḥ [iva]. yasya ca rūpuvargas sadāpārthō 'pi na ma-
hābhārataranayōgyaḥ bhīṣmō 'py aśmītanavēhitāḥ sūnuarō
'pi na gōtrabhūjitāḥ. (12) [28] [api ca] sa trīṣaṃkur (api) na
(nā)kṣatrapatha(cyutaḥ) śarpkarō 'pi na viśādi pāvako 'pi na
kṣṇavarmanā (nā) 'śrayāśō ['pi] na dahanāś (ca) nā 'mtaka [29]
ivā 'kaśmād apahṛtajīvanāḥ na rāhur iva mītramamḍalagrahaṇa-
(sam)vardhitaruciḥ na nāḥ iva kalivi(jītavīgrahaḥ) na cakrī 'va
sṛḡlavadhastutisamullasitāḥ namdagōpa iva yaśōdayā ('nvitah²)
jarāsamḍha iva ghaṭitasamḍhivīgrahaḥ bhārgava iva sadāna-
bhōgaḥ daśaratha [30] iva sumītrōpētāḥ sumamtrādbhiṣṭhitaś
ca dilīpa iva sudakṣiṇān(vitah³) rakṣita(13)guś ca rāma iva jani-
takuśalavayōrūpōcchrāyaḥ. tasya ca (rājāḥ) pārijāta ivā 'śrita-

¹ Trichleopoly ed. and Srirangam text, *pūrvatanēṣu*.

² So also Hall's manuscripts C, E, F, H, and the commentator Jagaddhara.

³ Cf. *amgata* in Hall's manuscript C.

narmdanah himālaya iva jan[31]tāśivah maṇḍara iva bhōgi-
 bhōgāṃkitaḥ kailāsa iva mahēśvarōpabhuktakōṭiḥ-madhur iva
 nānārāmānandakarah kṣīrōdamathanōdya[32]tamaṇḍara iva
 mukharitabbhuvanaḥ rāga(14)(rāja) ivō 'l(āsita)ratih ūśanabhūti-
 sampaya iva saṃdhyōchalitaḥ śaranmēgha ivō 'vadātahrdayaḥ
 [33] viṣṇupadāvalambī sa pārtha iva samarasāhasōcitaḥ kampa
 iva [34] kuvalayāpīḍa(bhūṣaṇaḥ) tārikya iva [vinatānandakarah]
 sumukhanamdana(h) [ca] viṣṇur iva krōḍhōqtasutanuḥ śāntanava
 iva avayaśa[sthāpita]kāla[35]dharmah kāuravavyū(15)ha iva su-
 śarmādhishṭhitaḥ [subāhur iva rāmānandi samadr̥ṣṭir api mahē-
 śvarō muktāmayaō 'py ataralamadhyō] jala(dharaśamaya) iva [36]
 vimalataravārīdhārātrāṣitarājahamṣa(maṇḍalaḥ ' subāhur api rā-
 mānamdakarah samadr̥ṣṭir api mahēśvaraḥ muktāmayaō 'py
 ataralamadhyah) vama[pra]dīpō 'py akṣatadaśaḥ tanayaō ('bhūti)
 kamdarpakētur nāma. yēna [ca] camdr̥ṣṭē 'va zakalakaḷāṅkula-
 grīhēṇa śarvaritihāriṇā [37] (kāravavi)bandhuna prasādhitāśēna
 vilōki(16)tā jaladhaya iva (sam)ullasitagōtrās sudūra[vi ']vardhi-
 tajivanāḥ prasannasatvās [38] saptaḥ parām (rddhim) avāpuḥ.
 yasya [ca] janitāniruddhalīlasya ratipriyasya kosumāśarāṇasya
 makarakēṭōr iva darśanēna vanitājanasya hrdayam ullāśa.
 yasmāi cā 'nugatadakṣiṇasādāgatayē (nētra 'śrutiśukha(pradāya)
 kōmalakōṭilarutāya vi(kasita)pallavāya kṛtakā[39]ptārataram-
 gāya surabhinumanōbbhirāmāya sarva[jana]sulabhapadmāya vi-
 (stṛta 'kama(17)kama)ppadō atikrāṃptadamanakāya vasaṃptayē 'vō
 ('pa)vana[40]lata ivō 'kalikāśahasrasaṃkulā bhramarasamgatāḥ
 pravālahārīṇyō vilasadvayasas taruṇyāḥ spṛhayāṃ cakruḥ. yasya
 ca samarabhuvī [41] bhujedaṃdēna kōḍaṃdāṃ kōḍaṃdēna (bā-
 pāḥ bāpāir) arīśiraḥ (arīśiraś) bhūmaṇḍalam (bhūmaṇḍalēnā)
 'nubhūta(pūrvanāyakaśamarapaṃ amaraṇēna ca) kīrtiḥ kīrtiyā ca
 sapta sāgarāḥ sāgarāḥ kṛtayugādirāja[carita]amarapaṃ (amara-
 pēna) sthāiryam (sthāiryēṇa) pratikṣaṇam āścaryam āśāditam.

¹ So also Hall's manuscripts C, E, F, G, H, and the commentator Narayana.

² Hall's manuscripts B, C, D, G, H also omit vi; Trichinopoly ed., *parivṛkṣita*.

³ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Narayana and Jagaddhara.

⁴ Cf. viṣṇu in Hall's manuscript D.

yasya ca pratāpānaladagdha(dayitānām) ripusumḍartnām kara-
tala(racita)tāḍanabhūtā[42]r iva muktābhārāḥ payōdhara(parisārā
muktāḥ). yasya ca nīśitanārāca(jarjharita)mattamātamgakum-
bhasthalavigajitamuktāphala[nikara¹]danturītaparisarē (tarat²)-
patrara(18)thē raktavārī(samuḍḍiyamānadviradapadakacchapē³
vilasat)utpala(puṇḍarikē) vāhinīśatasamākulē nṛtyatkabamḍha-
(bamḍhurē)sura(nārī)[43]samāgamōtsuka(carat)bhāt(ahur)kāra-
(bhāṣaṇarava)bhīṣaṇē (sāgara iva samaraśīrasī⁴) bhīṇapadātika-
rituragarudhir(ārdrō) jayalakṣmīpādālaktakarāgarāmjita iva
khaḍgō rarāja. [44] atha kadācid avasannāyām yānavatyām
dadhi(dhavaḥ)kālākṣapaṇaka[grāsa]piṇḍa⁵ iva nīśyamunāpbē-
na(stabaka⁶) iva mēnakānakhamārjana(sphaṭika)ślāśakala iva
madhucchatrac(chāyā)maṇḍalōdarē paścimācalōpadhānasukha-
ni(ṣaṇṇa)śīrasō rājatatātāṇika(cakra⁷) iva (śyāmāyāḥ) sēṣamadhu-
bhāji [45] caṣaka iva vibhāvarivadhvāḥ aparajala(nī)dhīpayasī
saṃkhakṣmītikāmuka iva majjati kumudiniṇāyakē śīśīra(bimaśī-
kara)kardamita(19)kumuda(parāṇa⁸)madhyabaddhacarapṇeṣu pāt-
carapṇeṣu kalapralāpabōdhit[acalit]ābhīśārīkṣeṣu śārīkṣeṣu prabud-
dhādhyayanakarmathēṣu mathēṣu (hāsa)rāgamukharakārpatik[a-
jan⁹]ōpagiyamānakāvya(kathyāṣu) rathyāṣu [46] sakalanipīṭa-
(nāśa)timīra(saṃghātam¹⁰) atunīyastayā (sōḍhum¹¹) asamarthēṣv
iva kajjalavyājād udvarnat(su) [iva] kārni(nī)nīdhuvanaślāśarā-
nārtham ivō 'dgrīvkāśatadānakhinnēṣu vividha(vilāśacitrasurata)-
[47]sākṣeṣu śaraṇāgatam ivā 'dhō(nī)līnam timīra(saṃgham)
avatṣu dūjana(vacanēṣv) iva dagdhasnēhatayā maṇḍimānam
upagatēṣu atīvyddhēṣv iva daśāntam upagatēṣu (ā)pannasadiśva-

¹ Hall's manuscripts C, D, F, H also omit nikara.

² So also Hall's manuscripts A, B, D, H.

³ Hall's manuscripts C, E also have *Acchapyō* and manuscript A has *Acchapyō*.

⁴ Hall's manuscript C also has *samaratīrasī*; cf. *samaratīrasī* in his manuscript A, B, E.

⁵ Tel. ed. 61 and Grantha ed. *piṇḍaka*.

⁶ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁷ So also Hall's manuscripts A, B, D.

⁸ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

⁹ Hall's manuscripts D, F, H, and the commentator Narasimha also omit *janā*.

¹⁰ So also Hall's manuscripts A, B, C, D, E, H, and the commentator Narasimha.

¹¹ So also Hall's manuscripts A, B, E, F, G, H.

rēṣv iva pātramātrāvastēṣu dānavēṣv iva [48] niśāntamadhya-
cāriṣu aśtagiriśikharēṣv iva patatpatamgēṣu pradipēṣu anavara-
ta(nīpatita) makaramdabimḍu(20)saṃdōh(āsvādamadamugdha¹)-
madhukaranīkurumbā²hapikāra(rava)mukharitēṣu mlānimānam
upagacchatsu vāsāgārakusumōpahā[49]rēṣu vigaḷatkuṃdāir ala-
kāih priya(tama)virahaśōkāt bāṣpabimḍūn [iva] (visrjadbhīr³
iva) priyatamagamananī(rōdham) iva (kurvadbhīr⁴ vācālita)tuḷā-
kōṭibhīś caranapallavāih (vilasitāsu⁵ rajanī)śṣāsaurata(bhara⁶)-
parīśramavi[50]gaḷitakēśapāsadaradalita(mādhavi) mālāparimā-
lūbhamadbukarani(kurumbā⁷) pakṣānīla[ni]pītanidāghajalāśīka-
ra(kapikāsu) udvāllatbhujā(vallī)kuṃkaraṇhapātkāra(subhagāsu⁸)
[nava]nakhapada(daṣṭa⁹)kēśa(pāśa¹⁰vi)nirmōka[51]vēdanākytasi-
tikāavinirgataḍugdhamugdhadaśanakirapa[cchaṣi]dhavaḷitabhō-
gāvāsāsu punardarīśanaprechāvidhurasakhijānānukṣaṇavikṣya-
mānapriyatamāsu kṣanadāgata(surata)vāiyātyavacana[śata](saṃ-
skāraśa¹¹)grhaśukacāṣṭvyaśrīkṣaṇajanītamamḍākāsu śaradvā-
saralakṣmīṣv iva [52]nakhālamkṛtapaṇyōdharāsu āśannamaranāṣv
iva jivētēśapurābbimukhī(21)ṇu vasaṃtavanarājīṣv ivō 'kalikā-
bahujāsu priyāir ālīṅgyamānāsu kāmīnīṣu āṃdōjitakusumakē-
sarē kēsarēṣumuṣ[53](rati)raṇita(nūpura¹²)maṇīnāṃ ramapīnāṃ
vikacakumudākārē mudākārē saṃgabdhājī priyavirahītāsu rahitāsu
(virahūtāsu) sukheṇa marmura(cūṃmam) iva [varṣati] samaṃtādar-
pakē dārpakēṣudahanasya dūraptasāritakōka[54]priyatamārutē
mārutē vahati jaghanamadana(nagaratōraṇasra)ś manmatha¹³ma-

¹ Hall's manuscripts B, C, D, E, F, G, H also have *magdha*.

² Tel. ed. 6x and Grantha ed., *mākurumbā*.

³ Cf. *visrjadbhīr* too in Hall's manuscripts A, B, C, D, E, F, H.

⁴ So also Hall's manuscripts D, F, H.

⁵ Trichinopoly ed., *vīrasatavāṣṭikāih caranapallavāih priyatamagananānīrōdham* for *virahitāsu*.

⁶ Hall's manuscripts G, D, E, F, H also omit *śara*.

⁷ So also Hall's manuscripts A, B, C, F, G, H.

⁸ Hall's manuscripts A, B, C, D, E, F, H also have *subhagāsu*.

⁹ So also Hall's manuscripts A, C, D, E, F, H, and the commentators Jagaddhara and Narasimha.

¹⁰ So also Hall's manuscripts A, B, D, G, and the commentator Narasimha.

¹¹ Cf. *saṃskāraśa* in Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

¹² So also Hall's manuscript 17 and the commentator Narasimha.

¹³ Cf. *manmatha-madhamat* in Hall's manuscripts A, B, G.

hānidhi(jaghanakōśamaṃdira)kanakaprākārēṇa rōmā(lirūpa)latā-
lavāla(valayēṇa) jaghanacampdramamḍalaparivēṣēṇa (vitata)tri-
bhuvanaviḥayaprasasti(varṇa¹paṃkti)kanakapatrēṇa (makarakō-
tōḥ) sakalahṛdaya(baṃdījana)nivāsa(gṛha)parikhāvalayēṇa (22)
(sakala)jaga[55]llōcanavihaṃgama(jaghanavāsa)lāsaka(kanaka²).
śālākāguṇēṇa [iva] (nava)mēkhalādāmnā pari(kalita)jaghana(stha-
lāṃ³) unnatapayōdharabhārāṃtaritamukhacampdraderśanāprāp-
ti(vēdanayē) "va guru(tara)nitambabimbapayōdharakumbha(ni-
ruddhōbhayapārśva⁴)pīḍājanitāyāsēṇē "va (mama mūrdhni sthi-
tayōr anayōr iyatpramāṇayō stanakalafayōḥ katham mayyē "va
pātō bhaviṣyati 'ti cīṃtayē "va grhītagurukalatrānuṣayēṇē "va
vidhātur atipīḍa[56]yatō hastapāśajanitāyāsēṇē "va) kṣiptaratām
upagatēṇa madhyabhāgēṇā 'lāṃkṛtām anurāgaratna(pūrīta)ka-
naka(paruvakābhyām) cūcukamudrāsānāthābhyām [atigurupari-
ṇāhatayā patanabhayaṣṭ kīlītābhyām iva cūcukacchalēṇa] (vidhinā)
girisārē(ṇē "va cūcukacchalēṇā 'tīgurupariṇāhatayā patanabhaya-
kīlītābhyām iva hṛcchayavillēpanacāturikavibhramābhyām) saka-
[57]lāvayava(nirmīti)śēṣaśvanyasapurjābhyām iva [hṛdayatatāga-
kamalābhyām iva hṛcchayakapōlacāturikavibhramābhyām] rō-
māvalīlatāphala(bhūtā)bhyām kaṃdarpa(darpakāśilā)cūṃpapū-
ṇa(kanaka⁵(23)kalasābhyām iva hṛdayatatālakamalamukulā-
bhyām rōmalatāphalabhūtābhyām⁶ hāralatāmṛgāśābha[58]nī-
linacakraṅkābhyām hāralatārōmāvalīgaṃgāyamunāsamṛgama-
vyājaprayāgatatābhyām aśēṣajanahṛdayapatānād iva samjāta-
gāuravābhyām) tribhuvanaviḥayapariśramakhinnasya makarakō-
tōr (vīśrama)viḥjan(āvēsa)gṛhābhyām payōdharābhyām samud-
bhāsamānām mukhacampdra(satata⁷)sannihitasampdhyārāgēṇa
(dvija⁸)maghrikāśāsmḍūramudrānukārīṇā [59] nī(saradā⁹ bhyām-

¹ Cf. *varṇaprāśasta* in Hall's manuscripts A, G; and *Varṇaprasasta* in manuscript B, E, F.

² So also Hall's manuscript C.

³ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentators Jagaddhara and Narasiṃha.

⁴ So also Hall's manuscripts B, F, G, H.

⁵ Trichinopoly ed. omits *śavata*.

⁶ Trichinopoly ed. omits *rōmalatāphalabhūtābhyām*.

⁷ Cf. *śaradā* in Hall's manuscripts A, C, F, G; and *śaradā* in manuscript D.

⁸ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasiṃha.

tera)rūgēpē 'va raṁjittēna rāgasāgaravidruma(śakalēnē¹) 'vā 'dha-
rapallavēna [upa]śōbhamānām taruṇa(kāitaka)daśadrāghīyāsā
pakamalakapūlāsasēna hṛday(śvāsa)grhāvasthitahṛccchayavilāsīnō
gavāḥkaśāṁkīm (uj)janayatā sarāgēnā 'pi nīrvāpam [6c] (jana-
yatā²) gatiprasara(nī)rōdhakaśravaṇakṛta(krōdhēnē) 'vā (pāṇ-
ga)lōhitēna dhavaḥjayatē 'va jagada(khilara) utphullakamalakā-
nanasanātham iva gagana(talā) kurvātā dugdhambhōdhīsa-
srīṇi 'vō 'dvamatākuṁda(kusumanalīlām) utpalamālā(m) [lakṣmīn
ivō] upahasatā nayanayugajēna bhūṣitām daśanaratnatulā(ru[6f]-
māḍhēnē) 'va nayan(āṁṭasimdhū)sētubamdhēnē (va) yāuvanaman-
mathamattavāraṇa(parāṁḍakēnē) 'va nāśāvarasēna pariṣkṛtām
vilōcana(kuvalaya³)bhramarapaśaktibhyām mukhamadanamam-
diratōraṇa(mūlikā[24]bhyām) rāgasāgara(vēnikābhyām⁴) yāu-
vanartakalāśaikābhyām bhṛūletābhyām vi(rājītām⁵) ghanasama-
[6a]yākāśalakṣmīm ivō 'lasad(dhāra)payōdharām jaya[śabda]-
ghōṣaṇā⁶)panna(narapatī)mūrtim ivō 'lasattulākōṭipratisthitām
suyōdhanadhṛtim iva karnaviśrūṇṭalōcanām vāmanalīlām iva
darśitabalibhaṅgām vrōckarāśīravisthitim ivā 'tikṛāṇṭakanyā-
tulām uṣām ivā 'nīru[6g]dōdhadarśanasukhām śacīm iva nāṁda-
nēkaṣarucīm paśūpatitāṇḍavalīlām ivō 'lasaccalopāśīravasam
(vīṇḍhyā)ṭavīm ivō 'tṛuṅgaśyāmahku[25]cām vānara[64]śēnām
iva sugrīvāṅgada[upa]śōbhitām bhāsvatālakṣmīkāreṇa (śvētarōcīṣā
smītēna⁷) lōhitēnā (dharēṇa⁸) sāumyēna darśanēna gurupā nī-
tambabimbēna (sītēna hārēṇa⁹) śanāścarēṇa pādēna [tamasā
kēśapāsēna¹⁰] (vikacēna lōcanōtpalēna¹¹) graha(mayām) iva sarpa-
sārabhitticitra[65]lēkhām iva trāilōkya(rāṁgasya) rasāyanasī-

¹ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Narasimha.

² So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasimha.

³ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁴ So also Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G, and the commentator Narasimha.

⁶ Cf. *Jayagāthā* in Hall's manuscripts C, D, F.

⁷ Hall's manuscripts C, D, and the commentator Narasimha add this after the next phrase.

⁸ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁹ Similarly also Hall's manuscripts C, D, and the commentator Narasimha.

¹⁰ Hall's manuscripts B, C, E, F, G also omit *tamasā kēśapāsēna*.

¹¹ So also Hall's manuscripts A, B, C, E, F, G, H.

ddhim iva (yāuvanasya) samkalpa(vṛttim¹) iva śṛṅgārasya (sam-
kētabhūmim iva lāvanyasya) nidhānam iva [66] kūtukasya
[tribhuvana²] vijayapatākām iva makaradhvajasya (ājibhūmim)
iva [manasō 'bhībhūtim iva] madanasya (sammōhinim) iva (sarv-
ēndriyāṇām mōhanasaktim iva (madanasya) vihārasthalim iva
sāundaryasya (mitravilāsālaya)śālām iva sūbhāgyasya [utpat-
tisthānam iva lāvanyasya] āka[67]rāpa(mantra³)siddhim iva
(manasijasya) cakṣurbamōha(namahāṣadhim⁴) iva manma-
thēndrajālīnaḥ tribhuvanavilōbbhanasṛṣṭim iva prajāpatēḥ [kan-
yakām] aṣṭādaśavarṇadēśīyām⁵ (kanyām) apaśyat⁶ svapnē
atha tāṃ prativīṣṭhārītēna cakṣuṣā pibann iva janitēśyayē⁷ 'va
nidrayā ciraśēvitayā⁸ (sa) mumucē. (atha sa prabuddhas⁹) tu
viśasaraś¹⁰ 'va durja[68]navacaś¹¹ 'va (46) nimagnam ātmānam
(ava)dhārayitum na śakōka. tathāhi kṣaṇam (ākāśē tadālīnga-
nārthan) prasāritabāhuyugalaḥ śhy ēhi priyatamē (mā gaccha
mā gacchē¹²) 'u dīkṣu (vidīkṣu¹³) ca vīlikhitām ivō 'tōṣmām iva
cakṣuṣī nikhātām iva hṛdayē priyatamām ājuhāva. tatas tatrāi
"va śayyātālē (nīlīnō¹⁴) nīśiddhāśēṣaparījanō datta(kavāṭaḥ) pa-
ri[69]hṛtatāmbūlā[hārā]disakalōpabbhōgas taṃ (divasam) anayat.
tathāi "va nīlām api svapoasamāgamōccayā (katham apy) anī-
ṣṭ. aha tasya priyasakhō makarapdō nāma katham api lab-
dhapravēśa(darānaḥ) kamdarpaśāyakaprahāraparavaśam kam-
darpakētum uvāca. sakhē kim i[70]dam asāṃpratam anīdhu-
janōcitam (ācāram) śārītō 'si. tavāi "tad[caritam] ślōkya vitarka-
(gōlāsu) nivasanṭi samtaḥ. khalāḥ punas (tvadanucitam anīṣṭam
ācāram ācaranṭi). . anīṣ(ōtpādana)rasōttaram hi (bhavati¹⁵) kha-
lahṛdayam. kō nāmā 'sya tattvanirūpaṇē samarthaḥ. tathā hi
bhīmō 'pi nabakadvēṣaḥ śārayāśō 'pi mātariśvā atī(kaṭu[71]kō) 'pi

¹ So also Hall's manuscripts A, B, C, F, H.

² Hall's manuscripts C, D, H also omit *tribhuvana*.

³ So also Hall's manuscripts A, D, F, G, H.

⁴ Cf. *śundhanasaktipadīm* in Hall's manuscripts C, D, G, H.

⁵ Tel. ed. 6r and Grantha ed., *varṇīyām*.

⁶ Tel. ed. 6t and Grantha ed., *śadarta*.

⁷ Trichinopoly ed., *cirvaśvīyayē*.

⁸ So also Hall's manuscript D.

⁹ So also Hall's manuscript D.

¹⁰ So also Hall's manuscripts A, B, D, E, F, G, H.

¹¹ So also Hall's manuscripts A, B, C, E.

¹² Cf. *śakāhṛdayam śhamat* in Hall's manuscripts C, D, E, H.

mahārasaḥ sarasapamāṇa iva kara(yuga)lālītō 'pi śirasā dhṛtō 'pi
 na (kāṭavam¹) jahātī. tālaphalarasa iva "pāta(27)madhuraḥ (pari-
 pāmē) vīrasas tiktas ca (pādaraja) iva 'vadhūtō ('pi²) mūrdhānaṃ
 kuṣāyayati, viṣataru(prasūnam) iva yathā yathā 'nubhūyatē
 tathā tathā mōha[72]m ēva (dṛḍhayati. nīcadēśanadyā iva na
 vārīvirahō 'sya jāyatē). nidāghadivasa iva bahumatsaras (suma-
 nasām saṃtāpam³) vahati. amḍhakāra iva dōṣānubandhaca-
 turaḥ viśvakarmāvalōpanōḍyatas ca (rudra iva) virūpākṣaḥ [73]
 (viṣṇu iva) cakradharaḥ śakraśva ivo 'ccāśīśravāḥ nadēśajapra-
 śasti ca (sa)śarasyē 'va [vī]bhinnasyā⁴ 'pi (satatam) sōḥam dar-
 śa(a)śyatō 'pi takṛta iva hṛdayam [74] vilōḍayati. yakṣabaliḥ
 iva "maghbōṣamukharō maṇḍala(bhramapakaś) ca [matta]mā-
 tamga iva svavāsāślāmukhō 'dharikṛtadāśaś ca vṛṣabha iva
 surabhīyānavikalah kāmī 'va gōtraskhalanavi(kalō) vāmādhvā-
 [75]nuraktas ca [a]jīrṇa(rōga⁵) iva kaṭēbarē vacasī maṇḍimānam
 (ud)vahati. vāpaka iva (raktaḥ kaṭapalē) vibhāvaraktas ca
 parē(29)ta iva [76] bāṃdhutāpadarśanaḥ paraśur iva bhadrāś-
 riyaṃ api khaṇḍayati. kuddāla iva dajitagōtraḥ kṣamābhājah
 prāpinaś (ca) nīkṛntati. (ratī)[77]kila iva jaghanyakarmalagnō
 hrēpayati sādhan. duṣṭaśūrapāśrutir iva kānanarucir anugataṃ
 api yavasam (saṃ)tatam nā 'numōdatē. abī[78]jād ēva jāyamitē
 akāṇḍāt⁶ [ēva] prarōhaṃti khalavyasanāṃkura durucchēdā(30)ś.
 (ca⁷) bhavaṃti. aśatām [hi] hrēḍi pravīṣṭō dōṣalavaḥ karāśyātō
 satām tu (hṛdayam) na (pra⁸)viśaty ēva yadi (katham api⁹ pra-)
 viśati [79] (tadā¹⁰) pārada iva (kṣaṇam¹¹) api na (tīkṣhati¹²). corgā
 iva vinōḍaviṇḍōś (śramagā¹³ bhavaṃti sādhanavah). sukṣham janā

¹ So also Hall's manuscripts B, C, D, E, F, G, H.

² So also Hall's manuscripts C, D, E, F, H.

³ So also Hall's manuscripts A, B, C, D, E, G.

⁴ So also Hall's manuscript D.

⁵ So also Trichinopoly ed. and Brinsford text; Tel. ed. 61 and Grantha ed.,
atiravaga.

⁶ Cf. *śāṅgīyā pūrvaṃ* in Hall's manuscripts A, B, C, F, G.

⁷ So also Hall's manuscript D.

⁸ So also Hall's manuscripts A, B, F, G.

⁹ So also Hall's manuscripts A, B, C, D, F, G, H.

¹⁰ So also Hall's manuscripts C, D, E, F, G, H.

¹¹ So also Hall's manuscripts A, B, C, D, F, G, H.

¹² So also Hall's manuscripts A, B, C, F, G, H.

¹³ So also Hall's manuscript D, and the commentator Jagaddhara.

(hi bhavādrśāś) śarāteamayā iva [bhavādrśāś mitrasya hrdayam¹] haraṃti na ca (mitra)cetanā viśadrśam upadiśaṃti. acētanānām api māitri samucitapakṣe nikṣiptā [tathā[80]hi] mādhyasāli-tyasucitvasaṃtāpāsāṃtibhiḥ payaḥ payā (iti² śabdāsāmyān) mitratām upagatasya (mat)saṃgamād³ (vṛddhim upagatasya kṣīrasya kvāthē⁴ puratō mamāi "va kṣayō yukta) iti (matvē) 'va vāriṇā ["pī] kṣīyatē. tad idam aśāṃpratam ācaritaṃ [sakhē] gṛhāṇa sādhujanōcītam adhvānam. sā[81]dhavō (pī) dīamōhād [param] utpathapravṛttā (api punar gṛhītasatpathā⁵) bhavaṃti. ityādi vadati tasmā (makaraṃpde priyasakhē) katham api sma- raśara[nikara]prahāraparavaśāḥ (kaṃdarpakētuḥ) parimitākṣa- ram uvāca. vayasya ditir iva śatamanyusamākulā bhavaty (asmādrśajanacitta)vṛttih nā 'yam upadēśakālah pacyam[81]ta iva (mē⁶) 'mṛgāni [82] kvāthyaṃta ivē 'mḍriyāni [bhīdyanta iva marmāṇi] nissaraṃti 'va prāṇāḥ unṃḍhyaṃta iva vivēkāḥ naṣṭē ('va ') smṛtiḥ [tad] adhunā (tad alam anayā kathayā) yadi ('ttham) sahapāṃsu(kriḍā)sama(sukhaduḥkḥō) 'si (tan mayā sa- mam āgamyatām) ity uktvā parijanālakaṣīta (ēva) tēna sahāi ('va purān⁷) nirjagāma. (tatō 'nēka)nalvaśata(mātram) adhvānam gatvā (tēnā) 'gastya vacanasamhṛta[83]brahmāṇḍa(khaṃḍa⁸)- gataśikharasahasrah kaṃdarāṃtar[ā]lātā⁹gṛha(prasupta¹⁰)vi- dyādharamīthunagittākamaṇasukhitasamarī(gaṇa¹¹)mārapōt(su- ka)śabara(kula)sambādhakaccha(taṭaḥ) kaṭaka(taṭagata)karika- rākṣābhagnasyaṃdamā[84]nahaṛicāṃdana(rasā)mōḍa(gaṃḍha)- vāhigaṃḍhavāḥasiśiritaśilātalaḥ sūdīrapatanabhagnatālapala-

¹ Hall's manuscripts C, D, E, H, and the commentator Jagaddhara also omit *mitrasya hrdayam*.

² So also Hall's manuscripts A, B, C, D, E, and the commentators Jagaddhara and Narayana.

³ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara.

⁴ So also Hall's manuscripts C, D, E, G.

⁵ Cf. *api punar gṛhītasatpathā* in Hall's manuscript D.

⁶ So also Hall's manuscript D.

⁷ So also Hall's manuscript D. ⁸ So also Hall's manuscripts A, B, C, H.

⁹ So also Hall's manuscripts A, C, G, H, and the commentator Jagaddhara.

¹⁰ So also Hall's manuscripts C, D.

¹¹ Cf. *gṛhītasatpathā* in Hall's manuscripts A, C, D, F, G and *gṛhītasatpathā* in manuscript B.

¹² So also Hall's manuscripts A, B, C, F, H.

rasārdra karatalāśvādanōtsukaśākhāmṛga (kadambakāḥ¹) pralambamānananirjhar(ōpāntani)viṣṭa² jivam(jivaka) mithuna (lihas-māna)vividhaphala[85]rasāmōda(gaṃdha)surabbhitapariserah sarabhasakēśasahasrakharanakharadhārāvidāritamattamātamaṅga-kumbhasthalavigaḥita(sthūla)muktāphala(śabala³)śikharatayā (śikharāva)lagnaṃ tārāgaṇam ivō 'dvahan sugriva iva [86] r̥kṣagavyaśarabhakēśarikumuda(panasa⁴)śēvyamānapōdaccchāyah paśupati iva nā[32]ganīśvāsasamutkṣiptabhūtiḥ janārdana iva vi-(kaca)vanamālāḥ sahasrakirāṇa iva saptapatrasyaṃdanōpētāḥ virūpākṣa iva [87] sannihitaḡuḥaḥ śivānugataś ca kāmī 'va kām-tārōḡarasānugataḥ samadanaś ca śrīparvata iva sannihitamallikārjunah naravāhanadatta [88] iva priyaṃguśyāmāsanāthaḥ śīśur iva kṛtadhātṛdhr̥tiḥ vāsarārambha ivā [gāirika⁵]ruṇaprabhā-pātāḥita(petra)vanarājīḥ kṛṣṇapakṣa iva bahulatāḡahanah karna ivā 'nubhū[33]tasatakośidānah bhīṣma iva śi[89]kham̐dimuktāḥ ardhacampdr̥ir ācīta(tanuḥ) kāmāsūtravinyāsa iva mallanāga-(ghaṭitakāṃtāra)sāmōdah hiraṇyakasipur iva śambarakulāśrayah gāirikavyā[ād(uparī)]ravirathamārgamārgaṇārtham ivā 'ruṇōnō 'pāya[90]mānah śikharagatasūryācam̐dramastayā vistāritalōcanō 'gastyamārgam ivō 'dvilāsamānah (kulīśakṣataram̐dhra)-sra[34]tām̐tra(nāḥ⁶) iva jaradaḡagarabhōḡāḥ kumbhakarna iva daṃtām̐tarāḡa(gatār⁷) vānara(vyūhāḥ⁸) piṃḡś(lakṣa[91]ka⁹ra-ktapada)paṇktisūcitasam̐(cāra)śācīpativāravilāśaintasam̐kētakētakimāṃḡapaḥ-akulīnō 'pi sadvamsābhūḡitah darsitābhayō 'pi mṛtyu-phala(dāyā) saprasthō 'py aparimānah sanādō 'pi nī[92]śabdah bhīmō 'pi kīcakasuhṛt pihitām̐barō 'pi (vi)lasadam̐śukah vip̐dhyō [35] nāma [mahā¹⁰]gīrīr adṛśyata. [93] yaś ca pravṛddhagulma-tayā (rōḡi 'va) dr̥śyamānabahuḡhātuvikārah. (yaś ca) sād̐hur

¹ So also Hall's manuscripts D, H.

² Cf. *śrīkharāśikharāpātāḡapāṇiḡ* in Hall's manuscript D.

³ So also Hall's manuscripts A, B, C, D, H.

⁴ So also Hall's manuscript D.

⁵ Hall's manuscripts A, B, C, D, F, H, and the commentators Jagaddhara and Narasimha also omit *gāirika*.

⁶ So also Hall's manuscripts C, D, E, G, H.

⁷ So also Hall's manuscripts C, E.

⁸ So also Hall's manuscripts D, E, G.

⁹ Cf. *piṃḡśaktibhūḡi* in Hall's manuscripts A, B, C, D, G, H.

¹⁰ Hall's manuscripts D, E, G, H, and the commentator Jagaddhara also omit *mahā*.

iva sānugrahapracāraprakāṣitamabhimā mīmāṃsānyāya iva pihitadigambaradarśanaḥ. yaś ca harivaṃśīr iva puṣkar(śkṣa)prādurbhāvarama[94]ṇīyāḥ rāsibhir iva mīna(makarakuṣṭramithuna)samgatāḥ karaṇīr iva śakunināgabhadrabālavakulōpētāḥ (36) dēvakhātīr upaśōbhit(āmtaḥ ¹). yaś ca kusumavicitrābhīḥ vaṣṣapatrapatitābhīḥ sukumārālitābhīḥ puṣpi[95]tāgrābhīḥ (praharsīqībhīḥ śikhariqībhīḥ) latābhīḥ darśitānēkavṛttavilāsah. yaś ca (samadakala²)haṃsasārasasitōdbhrānt(ōtkuṭa)vikāṭa-(kuṃjakaśca)vyādhūta[³vikāca]kamala(ṣaṃḍa)gaṇītamakaraṇḍabīṃdusaṃdōhasurabbhitasalīlayā sāyamāntana(samayamajjat ⁴)-pulīṃdarājasuṃdari [96] (nīma) nābhīmaṃḍala (pari)pītasalīlayā[⁵madamukhararājahamākulakōśāhaīamukharitakūlapulīnayā] tātānikāṭa(ṣṭhitavikāṭa⁴)mattamātāṃgagāṃḍa(āthalaṇvigaṇa⁶)-madadhārā(bīṃduprakara)stabhaktīsalīlayā tīraprarūḍhākētāki-kānana(patitadhū)ṇīkurumbasamjāta)śikātanukhōpaviṣṭatarupa-sura[97]mithunanidhuvanaḥlāparimāṣaśkīkūlōpavanayā tatā-(vaṭasthavighaṭitāmbhōja⁷ṣaṃḍa)maṃḍapāvasthītajaladēvatā(vi-gāhyamāna(payasā) tīraprarūḍhāvātana(vanā⁸)bhīyamāra(nī⁹)līna-dātyūha (madōtkāṭakēji) [98] kuhakuhārāvākūtukālqṣṭasura mīthunasaṃstūyamān(ō(37)pa¹⁰)bbōgayā upakūlasamjāta(nalīna-puṃja¹¹)kuṃjapūṃjita[kulāya]kukkuṭaghaṭāgḥōtkārabhāiravātī-rayā (ātapasēvāsamutsuka)jalamānuṣīṃpṛditasukumāra(tarapūṇī-nayā) upavana(pavanā)ṃdō[99]lītatarāja(tara)tarāṃgayā (naṇīni)-nikūṃjapūṃjanāvīṣṭa(duṣṭa¹²bakōṭa)kalcutūpabintōrīkīyamāṇavṛd-dhaśapharayā (pōtō)dhānalubdhakōyaṣṭika(akumbhāna¹³)bhīma-

¹ So also Hall's manuscript H, and the commentator Naradaṣṭha.

² So also Hall's manuscripts C, D, and the commentator Naradaṣṭha.

³ Cf. *āyamaṇasamajjāta* in Hall's manuscripts A, B, C, E, F, G, and *āyamaṇasamajjāta* in manuscript D.

⁴ Cf. *tātānikāṭa* in Hall's manuscripts B, D, F.

⁵ Cf. *gaṇītamakaraṇḍa* in Hall's manuscripts A, B, D, E, G.

⁶ Cf. *tātānikāṭa* in Hall's manuscript D (*vīṣṭa* also in manuscript F, *ghaṭa* in manuscript E).

⁷ So also Hall's manuscripts A, B, F.

⁸ So also Hall's manuscripts A, B, C, E, F, G, H.

⁹ So also Hall's manuscripts C, D, E, F, G, H.

¹⁰ Cf. *āyamaṇasamajjāta* in Hall's manuscript D.

¹¹ Cf. *gaṇīta* in Hall's manuscripts A, B, and *āyamaṇasamajjāta* in manuscript C; F: Trichleopoly ed. omits *gaṇīta*.

¹² So also Hall's manuscripts A, B, F, G, and the commentator Naradaṣṭha.

vētasavana (latayā¹) [tarala] tarāṃgamā² sā³ sam (tarad) uddamḍa-
(vāla) da [100] rānadhāvadaticapalarā⁴ jilarā⁵ jī (rājito⁶) pakūlasa-
layā (khamjarita⁷) mithuna (nidhuvana) darsanōpajātanidhigraha-
nakāutukakirāta [śa [101] ta] khanyamāna (sthapūṭita) tirayā krud-
dhayē 'va darsitamukha [vi⁸] bhāṃgayā mattayē 'va (akhalad⁹) ga-
tyā dīnāraṃbhalakamyē 'va vardhamānavēlayā bhārataśamara-
bhūmyē 'va nṛtyatīcabandhayā prāvṛṣṣē 'va vijṇābhāmānāśata-
(38) patrapihita [102] viśadharayā (śakāmāyē) 'va kṛtabhūbhṛt-
vayā rēvayā priyatamayē 'va prasārīta (tarāṃga) hastayō 'pagū-
ḍbah. yaś ca

harikharanākhara-vidāritakumbhasthalavikāṭavārapadhvānār
adyā 'pi kumbhasambhavaṃ (sam) āhvayati 'vō 'ccatāla¹⁰ ājūjah.
(tatrāṃtarē) makaramḍas tam uvāca

[103] paśyō 'damcadavāṃcadamcitavapuh (pūrvārdhapaścār-
dha) bhāk

stabdhōttānitapṛṣṭhaniṣṭhitamanāgbhūgnāgralāṃgūlabhṛt
damṣṭrākōṭivīśamkaṭāśyakuharah kurvan satāmutkaṭām
(ut) kamphaḥ kurutē kramam karipatāu krūrākṛtiḥ kēsari.

api ca

utkarṣō 'yam akāṃḍacāṃḍimapatu sphārasphuratke-
sarah

krūrākārakardjavaktra (kuharas) stabdhōrdhvalāṃgūla-
bhṛt

[104] (citrē cā) 'pi na śakyatē (vi)likhitum sarvāṃgasamkōca-
(bhāk⁷)

(phṛ) kurvadgirikumjānakumjaraśīrah¹¹ kumbhasthalasthōha-
riḥ.

anantaram nicadēśanadyē 'va nyagrōdhōpacitayā uttaragō (graha-
ṇa) [105] bhūmyē 'va vijṇābhāmānābhānālayā (kuru) dēśa (dhak-

¹ Trichinopoly ed., *satāpā*.

² So also Hall's manuscripts A, B, C, F, H.

³ So also Hall's manuscript B.

⁴ So also Hall's manuscripts C, F.

⁵ Hall's manuscripts A, B, C, F, H, and the commentators Jagaddhara and Narayana also omit *et*.

⁶ So also Hall's manuscript C, D, F.

⁷ So also Hall's manuscripts A, B, C, D, F, H.

⁸ Trichinopoly ed. and Srirangam text, *āyā*.

kayē¹) 'va ghaṇa(39)sārasārthavāhinyā vidagdha[jana]madhu-
[pāna]gōṣṭhyē 'va nānāvīṭapi[106]tāsavayā nalakūbaracitavṛtṭyē
'va satatadhrtarambhayē mattamāstamgagatyē 'va ghaṇṭāravāve-
ditamārgayā sadīśvarasēvayē (va) dūrōdgatabahuphalayā virā-
ṭalakṣmyē 'vā "naṇḍitakīcakaśatayā viṇḍhyāṣṭavyā (katipayadū-
ram adhvānam²) gatvā kāmīna iva madanaśālākāślitasya (vikarta-
nasyē 'va (40) snigdhacchāyasya vāikunṭhasyē 'va lakṣmibhṛtaḥ
yātrōdyatanṣpatēr iva ghaṇapatrasōbhitasya vēdasayē 'va bhūri-
śākhālakṣṇikṛtasya gāṇikyasayē 'vā 'nēkapallavōjjvalasayā³) jaṇ-
būvīkṣayā ('dhaś) chāyāyām (sa) viśāśrāma. [107] atrāṃtarē
bhagavān api marīcimālī ātapaklāṃṭa(vana)mahīśālōcanapāṭala-
maṇḍalaś caramācala(śikharam) ārurōha. tatō makaramḍaḥ
phalamūlāny ādhyā [katham] katham⁴ api tam abhinamditāhā-
ra(m)[paricayam] akārṣīt. svayam (api) tadupabhuktaśēṣam
(akurōd aśanam). atha tām ēva priyatamām hrdayaphalakē
(saṃkalpatōṣṭikayā) likh[108]tām ivā ['va⁵]lōkayan nīpamḍakara-
pāgrāmaḥ kaṇḍarpakētur makaramḍa(vīracitē) pallavaśayanē
suśvāpa. atha [ardhalyāmamātrāvakhṣaṇḍitāyām (yāmīnyām)
[tatra] jaṃbūtaruśikhare (mithaḥ) kalahāyamānayōś śukaśārika-
yōḥ) kalakalam ārutvā kaṇḍarpakētur makaramḍam uvāca.
vayasya 'ṇuvas tāvad (anayōr⁶) ālā[109]pam iti. tatō (jaṃ-
būnikuṃjasthitā⁷) śārikā (kācīt cīrād āgataṃ śokaṃ⁸) prakō-
patara]lōkaram uvāca. kitava śārikāṃtaram anvīṇya [samā]gatō
'vī katham anyathā rātrir iyaṭi tavē 'tī. (atha) tac chrutvā śu-
kas tām avādit. bhadrē (mūṃca kōpaṃ⁹) apūrvā (brhat)kathā
(pratyakṣikṛtā mayā) tēnā 'yam kālātipāta (iti). atha samu-
jātakutūha(41)layā śārikayā (muhur anubadhyamānaḥ kathām¹⁰)
kathayītam ārebhē. [110] asti (maṇḍaragiriśṛṅgāir iva pra-

¹ Cf. *śākhayā* 'va in Hall's manuscript F.

² Cf. *katipayasa adharan adhoṣṇam* in Hall's manuscript E, *katipayasādharaṇa* in manuscript F, and *katipayasādharaṇa* in manuscripts A, B.

³ So also Hall's manuscripts B, C, except *rājīvasatthayā* 'va *Mārdālākhayā* instead of *nīlayā* 'va *śārikāśikhayā*.

⁴ Hall's manuscripts C, D, E also omit the first *katham*.

⁵ Hall's manuscripts C, E, G also omit 'va.

⁶ So also Hall's manuscript F.

⁷ So also Hall's manuscript D.

⁸ Cf. *ad prakāpaṇa āra* in Hall's manuscripts B, E.

⁹ So also Hall's manuscript C.

śasta¹) sudhādhavejaśiḥ brhatkathā(lambāśir²) iva śālabhaṃjik(ṣ-
paśōbhitaśiḥ³) vṛttāśir iva samāṇavakakṛitāśiḥ kariyūthāśir iva
samattavāraṇāśiḥ sugṛivasāśinyāśir iva sagavālcāśiḥ balibhavanāśir
iva sutalasannivṛtāśiḥ vēśmabhi[111]r (udbhāśitaṃ⁴) dhanadēnā
'pi pracētasā (gō)pālēnā 'pi rāmēṇa priyaṃvadēnā 'pi puṣpakētunā
bharaṭēnā 'pi śatruḥnēna tī(4a)thiparēnā 'py ati[112]thisatkāra-
(pravaṇēna⁵) asaṃkhyēnā 'pi saṃkhyāvatā amarmabhdēdīnā 'pi
viratarēṇa apatītēnā 'pi nānāvāsaktēna sudarśanēnā 'py aca-
krēṇa ajāta[113]madēnā 'pi supratīkēna (hamsēnā 'py apakṣapā-
tīnā) avidītanē(43)haksayēnā 'pi kulapradipēna agrapthīnā 'pi
vaṃśapōtēna (agrahēnā 'pi kāvyajīvajūēna) nidāghadivasēnē 'va
vṛṣa[vī]vardhitarucinā mūghavīrāmadivasēnē 'va tapasyāraṃbhīnā
[114] (nabhasvatē 'va satpathagāminā vivasvatē 'va gōpatīnā
mahāśvarēṇē 'va caṃdraṃ dadhatā nivāsi⁶) jjanēnā 'nugatarā (gha-
nāpagamēnē⁷) 'va darśitakhaṇḍābhreṇa -vēlātātēnē 'va pra-
vāḥa(maṃḍanēna⁸) dēvāṃga(44)nājanēnē 'vē 'mḍrāṇiparicaya-
vidagdhēna (gajēṇḍrēṇē) 'va pallava[115](vardhita)rucinā kōki-
lēnē 'va parapuṣṭēna bhramarēṇē 'va kusumāṣulālītēna jāśūkanē
'va raktākṣṛāṇipunēṇa (yāyājūkēnē⁹) 'va suratārthīnā mahānata-
bāhu(vanēnē) 'va (padābhabhujāṃgāṃkēna¹⁰) garuḍēnē 'va vīlā-
śih[116]dayatāpa(kāriṇā aṃdhakēnē) 'va śūlānām uparigatēna
vēśyājanēnā 'dhiṣṭhitarā kusumapurāṇāma nagarāṃ. yatra ca
surāsuramāñujīmālāśālītacarapāreṇḍā śu[117]mbhanīśumbha-
(mahāsurabala¹¹)mahāvanadāy(śaśa¹²)jvālā mahīś[amah]śauragiri-

¹ Cf. *mandaragīrīśākhāśir iva pṛakṛta* in Hall's manuscript A, and *mandaragīrī-
śākhāśir iva pṛakṛta* in manuscript C.

² Cf. *lambāśir* in Hall's manuscript F, and the commentators Jagaddhara, and
lambāśir in manuscript D; Trichinopoly ed., *lambāśir*.

³ So also Hall's manuscripts C, D, F.

⁴ So also Hall's manuscripts A, B, C, D, G, H, and the commentators Jagaddhara
and Namisipha.

⁵ So also Hall's manuscripts C, F, H.

⁶ So also Hall's manuscripts A, B, C, F.

⁷ Cf. *ghaṇḍāgama* in Hall's manuscripts A, D, and *ghaṇḍāgama* 'no in the
commentator Jagaddhara.

⁸ So also Hall's manuscripts C, F, H, and the commentator Jagaddhara.

⁹ So also Hall's manuscript D.

¹⁰ Cf. *padābhabhujāṃgāṃ* in Hall's manuscripts C, D, H.

¹¹ Trichinopoly ed. omits *śala*.

¹² So also Hall's manuscript D; cf. *śaśāsurasamādāyādāśir* in manuscript H.

(vara¹) vajra[śra²]dhārā³ prapaya[kalaha⁴]prapetagaṃgādhara-
 jaṭāśūṭa(kōṭi⁵)śkhaṭajābhnavijaladhārādhātupādapadmā bhaga-
 vati kātyaṇi (camṇā)bhi(45)dhānā svayaṃ (nivasati). yasya
 ca pariserē surāsura(majjanagaṇita⁶maluṣa)kusumaraḥjōrājiparima-
 la[118]vāhinī pītāmahakamamṇḍaludharmadravaḍhārā dharāta-
 la(patita)sagarasuta[śata]suranagarasamārōhapapunyaṇajūḥ (kīr-
 vatakapōlagharghapa⁷) kappitatata(gata)haricamḍana (ayamḍa-
 mānarasa⁸)surabhītasalilā saṁlāsurasamḍarṇitaṃbabōpabhāṭita-
 rajitataraṃgā anānāvatiṃsasaptarṇi(mamḍalavimāla⁹)jaṭāsvipari-
 majapunyaṇvōṇi (āṇi)tilaka(mākuṭavilaka)jaṭijōṭakuharabhīṇti-
 janita(saṃskārē 'vā 'dyā 'pi) kuṭilāvaritā dharaṇi 'va sūrvabhū-
 makarasparśōpabhōgākṣamā jaladakālasarasi 'va gaṇḍh(a)[ān-
 dhō]paribhramad¹⁰ bhramara[119]mālinumṭyamānājala(mūla)ma-
 gnakumḍapumḍarīkā cchamḍōvicitī iva mālinīsaṇḍhā (gra-
 hapāṅktī iva sūryātmaḥjōpa śōbhītā sarājahapṣā ca¹¹ śaratkāla-
 dīnāśrīr ivō 'jvalatīkōkanadā prabuddhapumḍarīkāḥ ca hṛtī)m-
 dhatamā¹² 'pi tamasānvitā (vīśkalilā¹³) 'py (46) (avīś)durgamā
 bhagavati bhāgirathī (pra¹⁴)vahati. yac¹⁵ ca dīśi dīśi (saptāna-
 katarukusumanikaram iva śikharāvalagnaṃ) tārāgaṇam iva kuṣu-
 manikaram udvadbhīḥ utta[120]mbhītajaladāḥ anūru[kara]-
 kaśābhīghātāparavaśaravīrathaturagagrāsaviṣamit (āgra)pallavāḥ
 camḍracamūrucaraṇaseṃkrāṇtāmṭtakaṇanikaraseśkasarpjāta (ba-
 huja)sukumāranava (kusuma)kīśalayasaḥsradarṇitākālasamḍhiyā-
 (kāla)vibhramāḥ bharatacaritāir iva sadārmāsṛitāḥ mahāvīrāir
 iva nārikēdhārāḥ asarṇskṛtataruṇāir ivā 'iddūrapra(āyā)(47)-
 kṣāḥ (tapasvibhīr iva japāsuktāḥ prasādhītāir iva kṛtamāḥjōpaśō-
 bhītāḥ) [matā]mātāṃgakamḍbhaṭhala(vi)dāru(śtuka)śimḍāir

¹ So also Hall's manuscript C, F, H.

² Hall's manuscript B, D, E, H also omit *śva*.

³ So also Hall's manuscript A, B, D, F, H.

⁴ Cf. *jāṭāśūṭa* in Hall's manuscript A, B, C, F, H.

⁵ So also Hall's manuscript C.

⁶ Grassha ed., *garṇaga*; Trichinopoly ed., *garṇa*.

⁷ So also Hall's manuscript D.

⁸ Cf. *vīmaṭa* in Hall's manuscript A, B, E, F, G, H.

⁹ Trichinopoly ed., *gaṇḍhāparibhramad*.

¹⁰ Cf. *prabuddhāir īva sūryaḥ pūtī sarājahapṣā* as in Hall's manuscript C.

¹¹ So also Hall's manuscript H.

¹² So also Hall's manuscript A, B, G, H.

¹³ Tel. ed. 61 and Grassha ed., *paṭra*.

ivō (tphulla¹) kēsarāṇi śrīṣṭāir api ciraṇivibhāḥ (munīyutāir api madaśādhīṣṭhitāḥ) upavanapādapāi[121]r upaśōbhitaṃ aditi-jatharam ivā 'nēkaḍēvakulāśhyāsitam pātālam ivā mahābaliśōbhitaṃ bhujamgādhīṣṭhitaṃ ca (sasurālayam) apī pavitraṃ (bhōgiyuktam) apy (anupadrutaṃ²). (taira³) [ca] surata(rabhasa)-khilana(pra)suptasāmanṭinīratnatāṭamka(mukhā)ṃkītabāśhudam-ḡaḥ pracampapratipakṣalakṣmikēśapāsakusumamālā[122] mōḍa-surabhītakarakamalāḥ prafastakēdāra ivā bahudhānyakārya-sampā(48)śakāḥ (pārtha ivā subhadrānvitāḥ sabhīmasēnā ca kṛṣṇa ivā satyabhāmānuraktāḥ sabalā ca) śṛṅgārāśēkharō nāma pratīvasatī. yō valabbhī pāvako dharmarāṇi nīṛtīḥ pracētās sadgātīr dhanadā śaṃkara ity aṣṭamūrti(dhṛd⁴) apy anasṭa-mūrtiḥ [pārtha ivā subhadrōpētāḥ sabhīmasēnā ca kṛṣṇa ivā satyabhāmōpētāḥ sabalā ca].

[123] surāṇāṃ pātāsāu sa punar atīpuṇyāṅkahdayō
grahas tasyā 'sthānē gurur ucitamārgē sa nīrataḥ.
karas tasyā 'tyartham vahatī śatakōṭiprapayitām
sa sarvasvam dātā tṛṇam ivā (49) (surēndram) vijayatā⁵.

[124] jīvāḥkṣṇiṃ sa cakrē mṛdhabhuvi dhanuṣaḥ śatrur āśā
gatāsur
lakṣṇīptīr mīrgaṇṣām abhavad aribalē (sad⁶) yadās tēna
labdham
muktā tēna kṛamō 'ti tvaṛitam aribalāir uttamāṃgāḥ
praviṣṭā
pañcatvaṃ dvēṣi(sānyāir gatam) avanīpatīr nū "pa sam-
khyāntaram saḥ.

[125] yatra [ca] rājani⁷ rājanīcatūrē catur(aṇubudhī⁸vēlā)mā-
khallīyā bhuvō nāyakē śāsa(30)ti vasumatīṃ pīṭṭi(kāryēṣu⁹) vṛṣṭ-
cargāḥ śāśināḥ kanyātulārōḥaṇam (prāsavēṣu) śūlavyāghātacīṇtā

¹ So also Hall's manuscripts A, B, C, E.

² Cf. *nirupadruta* in Hall's manuscripts A, B, C, F, G, H.

³ So also Hall's manuscripts C, D.

⁴ Tel. ed. 61 and Grantha ed., *dhṛd*.

⁵ Also in *Saddharmapitak* 483, reading *varitā* for *kyāṇā* and *apantam* *apantā* for *apantam* *vahatī*.

⁶ So also Hall's manuscript A, and the commentator Jagaddhara.

⁷ Tel. ed. 61 and Grantha ed. omit *rājani*.

⁸ So also Hall's manuscripts A, B.

⁹ So also Hall's manuscript D, H.

[dānaśchēdāḥ karikapōlēṣu] dakṣiṇavāmākaraṇaṁ diṇ(nīścayē-
ṣu ¹) śarabhbhēdō dadhiṣu [126] śrīmkhalābapdhō varṇagrathanāṣu
utprēkṣ(ākṣēpāu) [kāvyā]alarpkārēṣu lakṣadānacyutis sāyakānāṁ
kvīpāṁ sarvavināśāḥ kōśasaṁkōcaḥ kamalākartṣu (na janēṣu)
jāti(vi)hīnatā (mālāṣu na duṣkulē) śrīpgārāhān[127]r jaratkariṣu
na janēṣu durvarṇayōgaḥ (karpikādīṣu) na kāmīn[kānti²]ṣu gāṁ-
dhāvicchēdō rāgēṣu na pāuravanitāṣu (mūrchādhiḡamō (51)
gānēṣu na prajāṣu karmā)bhāvō nīcaśēvakēṣu na parī(dhānēṣu ³)
malināṁbaratvaṁ nīśāṣu na janēṣu [128] calarāgatā gītēṣu na
vidagdhiṣu vṣābhānīr nidhuvanavilāṣu na pāurēṣu bhāṁguratvaṁ
rāgavikṛtiṣu na cittēṣu anāṁgatā kāmādhēvā na parījanā⁴ mārā-
gamō yāṣu(ōdgamēṣu) na prakṛtiṣu dvijāghātaḥ suratēṣu na
prajāṣu rāśanābapdhō ratikalahēṣu na dānānumati[129]ṣu adha-
ra(rāgatā) taruṇiṣu na parījanēṣu (kṛṁtanam) alakēṣu ⁵ na purāṁ-
dhriṣu nistrūpātvaṁ (asiṣu) na (manasaṣu) karavāḡjanāśō (yōdhēṣu
na janapadēṣu) param ⁶ (ēvaṁ vyavasthitāṁ. tasya ⁷ ca 'bhūd
ēvaṁbhūtasya rājīṣō) (52) mahīṣ diggaja[kapōla]mada(rēkhā) 'vā
'nāṁdītāḡgaṇā [130] pārvatī 'va sukumārā (cāṁdrarēkhālam-
kṛtā ca vana⁸rājir iva navamālīkōdabhāntā sacitrakāṇaṇā ca spa-
rassamphatīr iva saṁhatasukēśī samāṁjughōṣā ca) sarvāṁtahpu-
rapradhānabhūtā anāṁgavati nāma ⁹. tayōś ca madhyamōpāṁtē
vayasi vartamānayōḥ katham api dāivavaśāt tribhuvanavilōbbha-
niyāḡkṛtiḥ pulōmatanayō 'vā 'nāṁdītasahasranētrā (mērugirimē-
khālē 'va sujātarūpā śarannīśē 'vō 'lasattārakā satparīṣad iva
'cchīdradvijapaṇktibhūṣitā rāḡasaḡkulaśīrīr iva mālyavatsukēśāśō-
bhītā) tanayā ('bhūd) vāṇavadattā nāma. atha sū rēvaṁabhujā-
(vana ¹⁰) iva 'l(lasitagōtrē ¹¹) vimdhyaḡcala iva ma(53)danālamkṛtē
pārāvāra iva saṁjātālāvaṇyē nāṁdanavana iva sadākalpa ¹²śō-

¹ So also Hall's manuscripts C, D, E, G, H.

² Hall's manuscripts D, F also omit *dhātī*.

³ So also Hall's manuscripts A, B, C, D, E, G, H.

⁴ Trichinopoly ed. and Srirangam text, *parījanāṣu*.

⁵ Trichinopoly ed., *śarannīśē*.

⁶ Tel. ed. 61 and Grantha ed., *paramam*.

⁷ So also Hall's manuscripts A, B, C, D, E, F, and the commentator Narasiṁha.

⁸ Grantha ed., *anāṁgavatiśāśat*.

⁹ So also Hall's manuscripts A, B, C, D.

¹⁰ So also Hall's manuscripts A, B, C, F.

¹¹ Tel. ed. 61 and Grantha ed., *śaṣṭaka*.

bhītē pavana iva sumanōharē¹) pariṇāman upayāty api (yāu-
vanē) pariṇayaparāṇmukhī tathā. [131] (athā) "kadā" [tu]
vijyambhamāṇasahakārakōrakaniḥkurumbanipatitamadhukaramālā-
madakalajhamkāra(hupkāra²) janitapathika(janasā³) jivataḥ kō-
majamalayamārutōddhūta⁴cūtaprasavarasāsvādakaṣṣyakamṭhaka-
lakamṭha(kuhakuhāra⁵) bharitasakaladīṇmukhaḥ vikacakama-
lapamṭa(nī)ḥyamāna[132] mattakalahaṃsakulakōlāhalamukharī-
ta[sakala]sarōvaraḥ parabhṛta(kharatrōpi)kōṭipāṭita⁶(pāṭali)kuṭ-
mala[vr̥ṇita]vivaravinīgatamadhudhārāsāśikara[kapa]nikara-
(samārabdhā) dakṣiṇasamīraṇa(māravāraṇa) vrapitapathika[jana]
vaḍhūhrdayaḥ madhumadamudītakāminī(mukhakamala)gaṃḍū-
śasidhu(sēvana)puḥkītavakulaḥ madana(raya)paravaśavilāsinītu-
lākōṭīvikāṭacapulacaraṇāravimṭa(54)[manda]prahāraprahṛṣṭakam-
kōṣṭitaruṣataḥ prati(dīnam) aślīlaprāya(vāhāsika)gīyamānagi-
tāravapōtsukasidgajanaprārābdhaca[133]rcarigītākarnāna(mā-
yad)antikapathika(janaḥ) dūjana iva satāmarasaḥ duṣkula iva
jātihiṇaḥ rāvaṇa ivā 'pītalōḥitapalāśasata(sēvyamānaḥ) mahāśṛṅ-
gārī'va sugaṃḍhā(vāhaḥ) surājē 'va samyḍdhaku[134]valayaḥ vā-
stavika iva [vi]vardhitasukhāsāḥ satkavikāvya(pra)baṃḍha ivā
(nava)baddhatuhinaḥ satpuruṣa iva dōṣānubamḍharahitāḥ kṣi-
varta iva [ā⁷]baddharājivōtpala(jālaḥ) samyḍdhakāsāra[śakunī]-
sārīḥa ivā (nampīta)[135]ma(55)ruvakaḥ śakra ivē 'mḍrāṇ(ruci-
raḥ mahādhrī) ivā 'dharīkṛtadamanakaḥ śidga ivā 'mlānasubha-
gaḥ vasaṃtakāla ājagāma. [136] alidūrapravṛddhēna madhunā
jagati kō vā na vi(kriyēta) yad ati(muktō) munir api vicakāsa-
kumaśarasya navacūta(kusumabāṇa)mūlanilō madhukar(āva-
ir vīlkhītē nāmākṣarapaṅktir) iva rējē. vṛṇtavinīgatavi(kaca⁸-
vicikilavivarē⁹ kōjan) madhukarō makarakētōs tri[137]bbuvana-
vijaya(prayāṇa)śaṃkhadhvanim iva cakāra. navayāvakaapaṅka-

¹ Cf. *śrīdhīpatāla iva madantādhīgītā pīthvāra iva saḥjītalāṇanyat madanavāna*
iva madā kalpatarapāḥḥīnandīrī jayana iva rāmanādhīrī in Hall's manuscripts B, C.

² Cf. *athā* "kadā" in Hall's manuscript C.

³ Cf. *madakalajhamkāra* in Hall's manuscripts A, D, G.

⁴ Hall's manuscripts C, G, H also omit *janasā*.

⁵ Tel. ed. 61 and Grantha ed., *kūḍakuhāra*; Trichinopoly ed., *kūḍakuhāra*.

⁶ Tel. ed. 61, *kharatrōpi*; Grantha ed., *kharatrōpi*.

⁷ Hall's manuscripts B, C also omit *ā*.

⁸ So also Hall's manuscripts C, E, H.

⁹ Cf. *vicikilavivaragāṇa* in Hall's manuscript C.

pallavita (vara) nūpura (raṇitaramaṇīya) tarupīcaranaprahārānūrāga-
vaśān navakisalayaacchalēna tam (ēva¹) rāgam udavahad aśōkaḥ.
madhuramadhu [pari²] pūrītakāminīmukhakamalagamḍūṣa (saṃ-
gād³) i (56) va tadrasa (gamdham⁴) ātmakusumēṣu bibhrad vaku-
lātārū rārāja. aṃtarāṃtarā nīpatitamadbukaranīkara (kimmīraḥ)
kaṃkēligucchōrdhanīrvāpamanōbhavacitācakraṇukōrī pathika-
jana (citta) dāham uvāha. vīlacavi (cikila) rājīr alīkulaśāba [138] lā
(kalitēmdranilā) muktvāvalī 'va madhuśrīyō vīrurucē. virahipāṃ
hṛdayamathanāya kusumaśaraya (śāpa) cakram⁵ lva nīgakāra-
kusumam aśōbhata. pathikajanahṛdayamatsyaṃ gṛhituṃ maka-
rakētōḥ (pālāvalī⁶) 'va pātālī (kusumam) adīśyata. kaṃdarpakō-
lī [saṃpal] laṃpātālāṇī [139] lāṭatata (lulītālakaḍhammīlabhāra⁷-
kusuma) parimalasaṃrddhamadhurimaguḥ. kāmakaḷākalāpa (ni-
pūṣa) kaṃpātasuṃdārī (suṃdara⁸) stanakalāśa (yugala) ghuṣṇadhū-
lī (pātala) parimalāṃdāvalī (raṇarapakarasītāparāṃṭa) kāmā-
[kuntalī] kuṃtalō (lasita) saṃkrāṃtaparimalāṃlītāṇīmālā (madhu-
ra) jhaṃkāravaravamukharitānabhas (sthalaḥ) navayāuvān (ōddhata)-
kōra [līkapolāpālī] patrāvalī [140] parīcayacaturah catuṣṣaṣṭikālāka-
lāpavidagdhamugdha (57) (mukharamāḷavi) [nītamānī⁹] nītamba-
bīṃhasaṃvāhana (subhagaḥ) surata (parī) āramaparavaś (āpādhra-
puraṃdhī¹⁰) nīrapādhraṇapayōdharabhāranidāghaja la kaṇaṇi-
kara (śīśirah) malaya (mārutō¹¹) vavāu. ātrāṃtarē vāsavadattā-
sakhījanētī vidita (sutā) bhīprāyaḥ āṃgārāśēkharas svasutāyāḥ
svayamvarārtham aśēsa (dharā) talabhājāṃ (rājaputrāṅgāṃ) ēka-
tra (mējanam) akarōt. tatō dagdhakṛṣṇ (āgarudhūpa) parima-
[āṃdāmadhītamadhu] (karamālā¹² [141] bahulaghumaghumāyita¹³-
rava) mukharita (digāṃtarāṃ) ātirabhasahāsaecchā [āṃdāparimalā]

¹ So also Hall's manuscripts B, C, D, G, H.

² Hall's manuscripts A, B, C, D, F, G, H also omit *pari*.

³ So also Hall's manuscripts B, C.

⁴ Cf. *śaṅkumāragandham* in Hall's manuscripts A, B, C, F, G.

⁵ Cf. *śaṅkumāragandham* in Hall's manuscripts A, B, and the commentator Narasimha.

⁶ Trichinopoly ed., *śāḍhāṇī*.

⁷ Cf. *dharmīlābhāra* in Hall's manuscript D.

⁸ So also Hall's manuscripts A, B, D, E, F, G, H.

⁹ Hall's manuscripts C, E, F, H also omit *nītamānī*.

¹⁰ So also Hall's manuscripts C, F.

¹¹ So also Hall's manuscripts A, B, G, H.

¹² So also Hall's manuscripts A, B, G.

¹³ So also Hall's manuscript F.

taṃ) anēkapaṇihāsa(kathā¹)lāpavidagdha(śṛṅgāra[142]maya²)ja-
na(nicaya)samākulaṃ dāhyamāna(mahāśākṣādisugamdhadravya)-
śūrabhāḥkṛtṣapurōpavanasaṣṭpadakul[asam]ākulaṃ arjunasama-
raṃ iva narmadighoṣamukharitadigamtarāṃ (nṛpāsthānam iva sa-
rājōpahāraṃ tāpasāśramam iva vitānōdbhāsitāṃ trivṛṣṭapam iva
sumanōlaṃkṛtaṃ) matpcam ārurōha (varārōhā) vāsavadattā. ta-
tra [ca³] kēcit kulāṃkurā iva vi(dita)nagaramaṇḍa(58)nāḥ [143]
aparē pāṃpḍavā iva (sādhyacakṣuṣāḥ⁴) kṛtṣāguruparimīlitāḥ (ca)
anyē śaraddivasā iva [su⁵]dūrapravṛddh[asukh⁶]āśāḥ itarē (pra-
hartum) udyatā [144] iva svabalārthinaḥ kēcid vyādhā iva śaku-
naśravakāḥ kēcid ākhētākā(śaktā) iva rūpānusārapravṛttāḥ kēcit
jñāninimatānusārīṇa iva tathāgatadhvamsinaḥ kēcit khamjanā
iva (sāṃvatsarika)phaladarīṇaḥ kēcit sumērupa(59)risarā iva
kīrtasvaramayāḥ kēcit [145] [vikaca⁷]kumudākara iva bhāsva-
darśanamūlitāḥ kēcid dhārtarāṣṭrā [146] iva viśvarūpāvalōkana-
janitēndrajāl(ādbhut⁸)apratyayāḥ kēcid ātmani vīraṇabuddhyā
balavantō 'pi subāhāḥ kēcit pāṇigrahaṣārthinō [147] 'py asuka-
raṃ manyamānāḥ kēcid adhara(kṛtā⁹) (60) api sthirāḥ kēcit pāṃ-
pūputrā iva 'kṣaḥpdayājñānahṛtakṣamāḥ kēcit bṛhatkathānu(sā-
rīṇa iva) guṇādhyāḥ kēcit tiryaggataya (iva) sugamdhavāhāḥ
[148] kēcit kūravaśāṇikā iva drūṇa(śāstra)sūcakāḥ kēcit (kūira-
vā)karā iva 'śōḍhasūrabhāsaḥ (kṣaṇam ēvarp) sthītāḥ rājaputrāḥ.
(sā ca kṣaṇēnāi "tān) ēkāikaśas sam(ā)[149]lōkya viraktahṛdayā
(satī) tammāt (karmīrathād¹⁰) avatatāra. ātha tasyām ēva rātrāu
[evapoṣṭ] vālinam iva 'ṃgadōpaśōbhitaṃ kubū(mukham¹¹) iva
hārīkaṃtharāṃ kanakamṃgam iva rāmākaraṇaṇipupam jaya[150]m-
tam iva vacanāṃyānarmditavṛddhaśravasaṃ kṛ(61)ṣṇam iva kam-

¹ So also Hall's manuscripts A, B, C, D, F, H.

² So also Hall's manuscripts A, B, C, D, F, H.

³ Tel. ed. 51, Grantha ed., and Trichinopoly ed., *atra*; Hall's manuscripts D, E, F, G, H also omit *ca*.

⁴ Cf. *śṛṅgāra* in Hall's manuscripts A, B, H.

⁵ Hall's manuscripts C, D, F also omit *sa*.

⁶ Hall's manuscripts A, B, H also omit *śukha*.

⁷ Hall's manuscripts A, B, C, D, E, F, H also omit *śukha*.

⁸ So also Hall's manuscripts A, B, C, F, G, H.

⁹ So also Hall's manuscripts A, B, C, H, and the commentator Jagaddhara.

¹⁰ So also Hall's manuscripts C, E, H.

¹¹ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagaddhara.

saharṣaṃ na kurvaṃtaṃ mahāmēgham iva vilasatikaralāṃ (sa-
mudram iva mahāsativatējōyuktāṃ mālīnyā kabarikayā tūṅga-
bhadrāyā nāśikayā śōṣṇā 'dharēṇa narmadayā vācā gōdayā
bhujayā svarvāhīnyā kīrtiyā ca puṇyasarīramayam iva) ādikarṣa-
dāṃ (śrīṃgārā¹) pādapasya [ā²]rōhaṇagiriṃ (sakalagūṇaratna³-
samūhasya⁴) prabhava(śāilāṃ) suṃdara(kāṃdārpa)kathānadīnāṃ
surabhīnāsāṃ vāidagdhyaśahakārasya śdarśatalāṃ (sūṃdarya-
sya prathamamūlāṃ) [151] vidyālatānāṃ svayaṃvarapatīṃ (sa-
rasvatyā⁵) spardhā(grahaṃ kīrtīlakṣmyō⁶ mūla)gṛhaṃ śīla-
sāmpadāṃ kōśa(gṛhaṃ) mahāsūṃdarya(dhānasya) tribhuvana-
(ramaṇyā)kṛtīṃ (kāṃcid) yuvānaṃ dadarśa.. sa [ca] cintāmaṇi-
nāmnō rājās tanayaḥ kāṃdarpakētur (iti) svapna ēva (tan)nā-
mādikam (asṛjōt). anantaram ahō prajāpatē rūpa(62)nirmāṇa-
kāśalāṃ [idam] manyē svasyāi "va [152] nāipuṇyasyāi ("katra)
darśanōtsukamanasā (vēdhasā) jagatrayasama(vāya)rūpapara-
māṇūṇ ādāya viracitō 'yam (iti) anyathā katham iva 'ya kāmpti-
viśēṣa idrīś bhavati. vṛthāi 'va damayaṃtī nalasya kṛtē [153]
(vanē) [vāsa]vāśāsam [av]āpa. mūdhai 'vē 'ṃdumatī mahāy
apy aśnūrāgiṇī babhūva. (vi)phalam ēva duṣyāntasya kṛtē
(durvāśasā śāpam anubabhūva śakuntalā). nīrarthakam (ēva⁷)
madanamamjari⁸ naravāhanadattam cakamē. [154] nīkāraṇam
ēva (mērugirinitambē ūrugarima⁹nirjita)rambhā rambhā nalakū-
baram acikamata¹⁰. (vyartham) ēva dhūmōṃgā (svayaṃ)svayaṃ-
varārtham (āgatēṣu dēvaganēṣu) [155] dharmarājam (ścakāṃkṣē¹¹).
rddhī tu nīsprayōjanam ēva gāṃdharvayakēṣu kubēram āsa-
śīda. abhūkam ēva pulōmatanayā dēvēṃdrīśaktacūtī babhū-
va). iti bahuvīdham (cintayitvā) viraha(63)marmur(āgn)ma-
dhyam adhirūḍhē 'va (madanadāvē)gnīśikhākabājītē 'va (va-

¹ So also Hall's manuscripts A, B, C, D, F, G, H.

² Hall's manuscripts A, B, C, D, F, H also omit ā.

³ So also Hall's manuscripts A, B, C, D, F, G, H.

⁴ So also Hall's manuscript D.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁶ So also Hall's manuscript D.

⁷ So also Hall's manuscripts C, D, G, H.

⁸ Tel. ed. 61, Grantha ed., and Hall's manuscript E have *madanamajari*.

⁹ See also text, Trichinopoly ed., Hall's manuscripts A, B, F, G, H, and the commentator Jagaddhara have *śakāṃkṣē*.

¹¹ Trichinopoly ed., *madanamajari*.

khljanēna samaṇa mumūrcā. (sapadī) pariṇāna(prayātāt gṛhīta-
jīva) [aati¹] kṣaṇam atīśīśraghanasāraraś(śkula)anīmnaś[kaḷa]-
puṇīnā kṣaṇam atitubhnamalayajarasasārītparisarē kṣaṇam (ati-
lōhitakanaśkāraviṇḍakadamba) parivāritasaraś(ta(65)tiarpdana)-
[160]viṭapīcchāyāsu kṣaṇam anilōi(lasīta)daḷḷṣu kadaḷkānāṇṣu
kṣaṇam kusuma(pravāḷa)śāyāsu kṣaṇam nalīndala(prastarṣu
kṣaṇam tuśārasaṃghātāśīśīratīśīlātṣu pariṇānēna² niyamānā)
praḷayakālōditadvādaśaravikiraṇakalāpetītvavirah(śnalaśaḥya-
mānā) atīkrśa(prāṇām) iva tanuṃ bibhrati (sā 'balā) maṇḍa-
(maṇḍam) āpḍōḷita[161]dugdhasiṃdhutarajātaramgacchatādhā-
vajahśacchuritādharaṇapallavaṃ tanmukhāravīṇḍam dvijakulām
iva śrutiprapayitādīśāpayugalaṃ sabaśāsurabhimukhaparimal(ā-
mōdam³) āghrīśtukānē 'va [su]dūravānīrgatā (tan)nāsāvapśa-
lakāmīh. kaḷamkamuktīrṇḍukalā(kalāpakōśmalapiyyāśa⁴)phēna-
[paṭala]pāṇḍurā⁵ (tad)dvijapaṇktīh [tad a]drīṭacaram anarṇgam
(atīśāyī⁶tadrūpaṇ) dhanyāni tāni sthānāni⁷ tē [ca] janapadāh
(puṇyāh tāni) nāmāksarāṇi [ca⁸] [162] sukṛtabhāṇji yāny amunā
parīśkrīṭāni⁹ 'ti muhur muhur[pari]bhāvayaṃti [dīkṣu vidīkṣu] (vi)li-
khitam iva nabhasī [utkīrṇam iva vi]lōcanē pratibhībitam iva citra-
(paṭā¹⁰) purōdarśitam iva¹¹ (tam) itas tatō vilōkayaṃti vyatīṣṭhata.
atha tasyāś (tamālikā nāma śārikā) tat(priya)sakhībhis (samaṇ
samā¹²)lōcya kaṇḍarpakētu(bhāvām) ā[163]kalayitum (prēṣitā).
(sā 'pi) mayā [ēva] sārḍham (āgatā) 'trāi 'va tarōr adhaśtāt
tiṣṭhati¹³ 'ty uktvā virarāma. aṭha (tac chrutvā¹⁴ kaṇḍarpakētuś)
saharṣaṃ (sam)utthāya tamālikām (ā(66)hūya) viditavṛttāṃtām
akarōt. sā (tasmāi) kṛtaprapāṇā [makarandāya] patrikām upā-
navat. aṭha (makaraṇḍas) tām (ācāya) svayam ēvā 'vācayat.

1. Hall's manuscript C, D, H also omit *verf.*

* See also Hall's manuscript D.

² So also Hall's manuscripts A, B, D, E, F, G, h.

⁴ See also HALL's manuscript A, B, C, E, G, H.

* Tel. ed. 61 and Gramscio ed. standard.

⁴ See *Scrimgeour text and Trichinopoly ed., adnotaciones analíticas*.

7. Spinnegam text and Trichinopoly cl. (the *dharmadāra* attributed)

■ Hall's manuscript E. G. also omit ed.

- See also Hall's manuscript D.

14. Teilchenzahl ad. Antikörpern des Virus? der Infektion des citreus?

II. See also Hall's manuscripts A, B, D.

21 So also Hall's manuscript A.

[164] *pratyakṣadṛṣṭabhāvā 'py asthirahṛdayā hi kāmīni bhavati
svapnānubhūtabhāvā dṛḍhayati na pratyayam yuvatīh.*

tac chrutvā kaṁdarpakētur amṛtārṇava(nī)magna(m) iva sarvā-
nampdānām uparivartamāna(m) ivā "tmānaṁ manyamānō¹ maṁ-
damampdān²) utthāya prasāritabāḥyugaḷas tamālīkām ā(lilīngē).
[atha] tayāi "va (ca) sārḍhaṁ kiṁ karōti kiṁ vadati katham āsta
ityādi sakalāṁ vāsavadattāvyttāntaṁ (sa) prochan [tatra tām ni-
śāp] (tarp) divasaṁ [api] (tatrāi "vā) 'tīvāhya (tasmāt pradēśāt tayā
śabō³ 'ccacāla asaubhṛt kaṁdarpakētuḥ). [165] atrāṁtarē bha-
gavān api marīcimāli [tarp] vṛttāntam (imaṁ) kathayitum (iva)
madhyama⁴lōkam avatatāra. aṭha vāsaratāmracūḍacūḍācakrā-
kārah cakravāka(hṛdaya⁵)saṁkrāmītasamṛtāpatayē 'va maṁdī-
mānam udvahann (astagīri)maṁdārastabakasumḍaraḥ śirpḍūra-
(rājīraṁjita⁶)aurarājakumbhikumbbhavibhramarḥ bibhrāṇaḥ tām-
ḍavacamḍavēgōcchalitadhūratījāṭijāṭa (makutavikaṭa baddha⁷)-
barmdhura [vi [166] kaṭa] vāsukibhōgamanitāsaṁkasanābhimaṇḍa-
lāḥ samḍhyā(śīmaṁtīnī⁸)sa(ḍ7)raṁyāvaka(patra⁹)cāruḥ vāruṇi-
vāravilāśīnī[aruṇa¹⁰]maṇīkumḍalakāntīh kālakaravāḷa(saṁchī-
na)vāsaramahīṣaṁkaṁdhacakrakārah [167] (madhura)madhu(pū-
rṇaṁ kapālam) iva (gagana)kapālināḥ amlānakusumastabaka
iva nabhaśśīryaḥ (puṣpastabaka iva) gaganāśōka(tarōḥ) [iva] ka-
naka[maya¹¹]darpaṇa iva pratīcīvilāśīnyāḥ (bhadra iva vāruṇi-
saṁgataḥ sarīgūl ca durvidagdha iva parītyaktavasuh savīśādaś
ca śākyā iva rakṭāṁśukadharaḥ sūrīr iva saṁjāḍpētaḥ) bhagavān
dinamanīr (aparālkūpāra)payasi taraḷataramḍavēgōcchalitavidru-

¹ Cf. *parivartamānam ātmānaṁ manyamānaḥ* in Hall's manuscript D.

² So also Hall's manuscripts A, B.

³ So also Hall's manuscript D.

⁴ Trichinopoly ed. and Śrinagana text, *madhyamaṁ*.

⁵ So also Hall's manuscript F.

⁶ Cf. *śāśīraṁjita* in Hall's manuscripts A, B.

⁷ Cf. *jāṇamukhāḍḍīkūḍā* in Hall's manuscript D.

⁸ Cf. *śīmaṁtīrī* in Hall's manuscript F, and the variant reading *parvāṁtīrī* recorded by Śrinagana.

⁹ Cf. *paṭṭāra* in Hall's manuscripts B, C, H, and the commentator Jagaddhara; also *paṭṭāra* in manuscript D, and the commentator Narasimha.

¹⁰ Hall's manuscripts B, C, D, H also omit *aruṇa*.

¹¹ Hall's manuscripts A, B, C, D, F, H also omit *maya*.

maṇḍapākṛtīr mamaṇja. (tataḥ¹) kramēṇa [ca] [168] rajō[vi²]-
luṭhītōtṭhitakulāyārthi [paraspara] kalahavikalakalaviṇṇakulaka-
lakalavācāśīkharēṣu śīkharīṣu vasati(sā³)kāṃpkeṣu dhvāṃpkeṣu
anavaratadahyamānakāl(āgaru)dhūpaparimajōḍgārēṣu vāsāgāra-
(jālavivarēṣu) dūrvāṃcitataṭaṭaṇivīṣṭa(gōṣṭhi⁴)vidagdhajana-
prastūyamāna[kāvya⁵]kathāśravapōtsukadīśujanakalakala(ravōt-
kupitasamriddhēṣu) vyddhēṣu ālōlikātarajarasanābhīḥ kathita(ba-
hu)kathābhīr jaratībhir a(68)tilaghu[169]kara(tāḍana⁶)janita (su-
khābhīr⁷ anugatē⁸) śīṣayīṣamāṇē śīśujanē viracitakupdarpanu-
drāsu kṣudrāsu kāmukajanānubadhyaṃnānāḍāṭjanavividbhāṣīla-
(vacāś)śrutivirasi(kṛtāsu⁹ kāmīnīṣu) samdhyāvaṃdanōpaviṣṭēṣu
śīṣṭēṣu rōmaṃthamaṃtharakuramga(kūṭumbā)dhyaṣyamānamra-
disthagōṣṭhinapṛṣṭhāṇv aranyasthaliṣu nidrā(vidrāga)drōṇa(kāka-
kula[kalīla¹⁰]kulāyēṣu) grāmatarunicayēṣu [170] kāpṭyavikalaka-
pikula(kallīṣv) āsrama(drumēṣu) kalakalavikalabakakulēṣv āra-
mataruṣu) nirjigamiṣati jarattarukōṭarakuṭṭirakuṭumbīnī kāuśika-
kulē timratarajanānirgatāsu dahanapraviṣṭadinakara(śākhāṣv¹¹)
iva [pra¹²]sphurantīṣu dīpa(śīkhāsu¹³) mukharitadhaṇṇī varṣatī
śaranikaram [anavaratam] sṣṣṣ(sāṃsār[171]ika)śēmūṣṣmūṣī ma-
karadhvajē surat(ākalpāraṃbha¹⁴)śōbhīnī śambhā[śobhāṣitabhāji
bhajati bhūṣāṃ bhūjīṣyājānē sāraṃpḍhribadhyaṃnānāreṣan(ākalpa)-
jalpāka(jaghanāsu¹⁵) janīṣu viśrāṃptakathā(69)nubandha[172]tayā
pravartamāna(kathaka¹⁶)janagṛhagamanaṣṭvarēṣu catvarēṣu samā-
(sāḍita)kukkuṭēṣu (kṛtājana)nīṣkūṭēṣu kṛtayagṛṣamārōhaṇēṣu

¹ So also Hall's manuscript D, and the commentator Narsaiṇya.

² Hall's manuscript C also omits *vi*.

³ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁴ Cf. *vidagdhaṣṭhāṭhavidagdha* in Hall's manuscripts A, B, C, D, E, F, G, H.

⁵ Hall's manuscript D also omits *dhya*.

⁶ So also Hall's manuscripts A, B, C, D, E, F, G, H.

⁷ So also Hall's manuscripts B, C, F.

⁸ So also Hall's manuscripts A, B, C, E, F, G, H.

⁹ Cf. *śrīṣṭy* in Hall's manuscript D.

¹⁰ So also Hall's manuscripts C, D, H, and the commentator Jagadīdhara.

¹¹ So also Hall's manuscripts A, B, C, D.

¹² Hall's manuscripts A, B, C, D, G, H also omit *pra*.

¹³ So also Hall's manuscript A. ¹⁴ So also Hall's manuscripts A, B, C, D, E, F, H.

¹⁵ So also Hall's manuscripts A, B, C, D, F, G, H.

¹⁶ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentator Jagadīdhara.

barhispēṣu vihitasaṃdhyāsamayavyavasthēṣu gr̥haasthēṣu (svapati)
 saṃkōcōdāṃcad (ucca¹) kōmarakōṭisaṃkṣātakusṭhāy (ōdara) kōṭara-
 kuṭira (kuṭila) sāyini saṭcaraṇacakrē [tha] anēnāi ('va pathā) bha-
 gavatā (bhāsvatā) [samā]gaṃtavyam iti (sarvataḥ) paṭṭamayāir
 vasaṇāir [iva] maṇikuttimāṇir iva viracitā varuṇēna (ravēh) [173]
 kāla (karavāla) kṛttasya divasaṃabhiṣasya rudhīradhārē 'va vidru-
 malatē 'va (caramā)ṇavaasya raktakamalini 'va gagana (taṭālkasya)
 kāṃcana (kētur²) iva kaṃdarpa (rathasya) mamjīsthārāgārūnapa-
 tākē 'va gaganaharmya (athalasya) lakṣmīr iva svayaṃvara [pari³]-
 gr̥hītapitāmbarā bhūṣuki 'va tārānu (rāga) raktāṃbaradhārīṇi
 (vārayōṣid iva pallavānuraktā kāmīni 'va kālēyātāmrāpayō (70)-
 dharā babhur iva kapilātārakā⁴) bhagavati saṃdhyā samadr̥śyata.
 (tataḥ) kṣaṇēna [ca] kṣaṇad (ānu) rāga [racanā] caturāsu (vēṣyāsv
 iva saṃdhyāśīyāsv iva sphuraṃtīṣu dīpalēkhāsu) [174] tuṣādhā-
 radūnyāṣṭp paṇya (vidhikāyām) iva divi [ghana] ghaṭamānada-
 puṭāsu puṭakūṭīṣu⁵ timīraprati (hatṭṣv ivē 'tas tataḥ) paribhra-
 matsu kamalasarasī madhukara (nūkarēṣu) vikalakuraritratacca-
 lēna [175] ravivirahavidhurāsu vilapaṃtīṣv iva sarōjiniṣu (prati-
 phallitasāṃdhyārāgarajyamānasalilasthitāsu pativinasāhṛtpīḍayā
 dahanapraviṣṭāsv iva kamaliniṣu) gaṇaka iva nakṣatrasōcakē pra-
 dōṣē harakarntha (kāṇḍa) kājīmasanābhi dāṭīyabala [176] m iva
 pra (kaṭita⁶) tārakam bhāratasamarāma iva vardhamānōlūkakalaka-
 lam dr̥ṣṭadyumnāviryam iva kuṃṭhitadrōṇapra (bhavaṃ) nāṃda-
 na [vana] m iva saṃcarat kūśīkam kṛṣṇavarīma (jvalanam) iva
 (ni)khalakāṣṭhāpahārakaṇṇa sagarbham iva [177] ghanatarapā-
 ṣāna (karkaśāsu) giritaṭīṣu sacakṣur iva sūpta (prabuddha) sūṇi-
 nayana (cchavi) cchaṭṭīkapilēṣu sūnuṣu sajīvam iva tamōmaṇibhiḥ
 saṃvardhitam ivē 'gnihōtradhūma (rēkhābhiḥ) māṃsaṣītam iva
 kāmīnīkāsā [pāsā] saṃskāra [aguru] (dhūpa) pṣṭalāḥ u (71) dōḍipitam

¹ So also Hall's manuscripts C, D, F.

² So also Hall's manuscript D.

³ Hall's manuscripts A, B, D, H also omit *pari*; Tel. ed. 61, Grantha ed., and Hall's manuscripts C, F have *svayaṃvara*.

⁴ So also Hall's manuscript D, except *Adhyāya* for *Adhyā*, and omitting *As-
 aṭ* 'on.

⁵ Tel. ed. 61 and Grantha ed., *puṭakūṭīṣu*.

⁶ Cf. *prakaṭa* in Hall's manuscripts D, F.

⁷ Hall's manuscripts B, F, H also omit *vama*.

iva ghanatara(nīla)madhukara[178](paṭalāḥ mēcakitam iva¹) pē-
cakikapōla(ga)lita)dnadhārāśīkarāḥ puṃjīkṛtam iva vitatataṃālā-
(kānana²cchaṭā)cchāyāsu (ni)līṭamānam iva kuṃjala(rasa³)śyāma-
bhōgibhōgēṣu prāvaraṇam iva rajanīpūṃsulāyāḥ palitauṣadham
iva vyddhavāra(yōṣitām) apatyam iva rajanyāḥ suhṛd iva [179]
kalāśāsyā mitram iva durjana(hṛdayānām⁴) bāuddha(siddhāṃ-
tam⁵) iva pratyakṣadavyam apahnuvānam [tīriram vya]smbhata]
mudītam iva [ati⁶]mattamātamga(gaṃḍbasthalē) phalitam iva⁷ 'tisā-
mḍra(bahu)lācchada(vitata⁸) tamāla(kānana⁹) sphuṭapāṭavōtkatavi-
śamkatānēkaviṭapiviṭapōtkatā¹⁰ sphuṭakusumapuṭapihita¹¹ padasat-
padāvaliṇ¹² pari) sphuritam iva [atikānta]kāntā[jana]ghanatara-
kṣā[pāśa¹³] samhatāo (unmilitam) iva¹⁴ 'mḍranilla[maṇi]raṃmibhiḥ
ati[180]śayamāṃsalitam iva¹⁵ 'vaṭa(tatāṣu) aśōpam iva¹⁶ [sphuṭa-
pāṭavōtkataprakāṭavīśakāṭakūṭajaviṭapōtkatavinaṭitaṣatpadāliṇ]
(ti)ghanataragbhōraghasmaraviśadharabhbōga(bhāsuramāda)bhara-
matta¹⁷ dantīdamṭa[181]dyutitarjana[arjharitatamam [tamah]
divākaraḍdayārambhaṇam) iva sampkucāt(kuvalayaṃ asatāṃ ma-
hattvam iva tiraskṛtasakalāṃtaram nīmīlannilōtpalavyājaracitāṃ-
jalipuṭēna namaḍ iva¹⁸ 'gatāṃ tamīṃ (tīmlam arājata. stha)
kṣaṇēn(āi¹⁹ 'va) samdhyātāṃḍava(ḍambarō)cchalitamahānata(72)-
jaṭājōṭakōṭakūṭila(śkhalana)vivartitajahnukanyālvṛidhārābīṇḍava
iva (pra)kīrṇāḥ dur(bharadharaṇi)bhāra[bhara]bhugnabhīmadīlā-
[matta²⁰]mātamga(gaṃḍa)maṇḍala(vi)mukta[182]śīkaracchaṭā iva
(tatāḥ²¹) atīdavyōnabha(sthala²²)bhramapakhīna(navituramgamā-

¹ So also Hall's manuscripts A, D, F.

² So also Hall's manuscripts B, C, D, E, F, G, H.

³ So also Hall's manuscripts A, B, C, D, F.

⁴ So also Hall's manuscripts C, D, F.

⁵ So also Hall's manuscripts A, B, C, D, E, G, H.

⁶ Hall's manuscripts A, B, C also omit *ati*.

⁷ So also Hall's manuscripts A, B, C, F, G, H.

⁸ Trichinopoly ed. *śīkaraṇa* *śīkara* *śīkara*.

⁹ Cf. *śīkaraṇa* *śīkaraṇa* *śīkaraṇa* in Hall's manuscript D.

¹⁰ Trichinopoly ed., *śīkara*.

¹¹ Hall's manuscripts C, D, G, H, and the commentators Jagaddhara and Narasimha also have *śīkara*.

¹² Hall's manuscripts D, E, H also omit *śīkara*.

¹³ Trichinopoly ed. omits *śīkara* *śīkara*.

¹⁴ Trichinopoly ed., *śīkaraṇa* *śīkara*.

¹⁵ Hall's manuscripts A, B, C, D, F, G, H also omit *śīkara*.

¹⁶ So also Hall's manuscript D.

¹⁷ So also Hall's manuscripts C, D, G, H.

va'viśeṣam) sadyo drāvita(rājatapaṭadrapavapravāha) iva śārvaram
 amḍhakāram [vy]ajrmbhata. (atha) kṣapēna [ca] kṣanadārāja(ka-
 'nyākamtuka iva) kumḍarpakanakadarpa² (iva) udayagribālama-
 mḍārapuṣpastabaka (iva) prāci(mahilā(74)lalāmalalāṣṭa³tataghaṭita-
 baṁdhūkakusumatileka)[188]cakrākārah kanakakumḍalam iva
 nabhaśrīyah (dig)vadhūpraśādhikāhastasarastālaktaka(pīṇḍa⁴) iva
 gaganasāodha(talaśātakumbha)kumbha iva prasthāna(maṁgala)-
 kalaśa iva (makarakēṭhō tribhuvanavijayāṣiṇah) [kandarpakārta-
 svaratūṇamukhākāntitaakarah prācyaśīlāśīlkharaṣṭrapararūḍhaja-
 pākusumacchaviḥ svacchakuṇḍakumapīṇḍapūrṇa[189]pātram iva
 niśāvilāsinīyāḥ] kuṇḍikumārū[āik]astanakalaśa ivā "khamḍalāṣṭa-
 ṁganāyāḥ (garuḍa) iva harīṇādhīṣṭhīṭah rāma iva lakṣmaṇānvīṭah
 (vānarēṇḍra ivā 'nuraktatārah vṛṣabha iva rōhiṇipriyah) surājē
 'va raktamamḍalah (mḍukarasahitāś ca jāmbavān iva rṣkṣapari-
 vṛṭah) rajanīpatir udayam āśāsīda. [tataḥ] kāmīnūḥḍayasamkrā-
 mīta iva (cakrā)ṁganā(nayanayugala)pīta[190] iva raktakumoda-
 kōś(ā)līḍha iva kṣīṇatār (gataḥ) kṣanadā(karagatō) rāgh. ana-
 mṭaram śarvarivrajāṁganāviākṛta(nūtana)navanūtasavastika iva
 (mṛgacchāyā)mudrita[mukura⁵] ivā ("darśah) śvētātapatram iva
 makarakēṭhō dāmṭa(pāṭi)cakram iva viyanmahā(khaḍgasya) śvē-
 tacāmaram iva madana[191]mahārājasya (bāla)pulīnam iva niśā-
 yamunāyāḥ sphāṭikaliṁgam iva gaganamahātāpasaṣya amḍam
 iva kālōragasya kumbur iva nabhōmahārṇa(75)vasya cāṭiyam iva
 [madanāridagḍhasya makarakēṭhō citācakraṁ iva] (kāl)āṁgārāśa-
 baṇam (bhavanētrāgnīdagḍhasya)samkalpajanmanah(puṇḍarikam
 iva gaganagāmiṁgāṁgāyāḥ phēnasamcaya iva gaganamahārṇa-
 vasya) pāradapīṇḍam iva (gagana)dhātuvādinah rājatakalāśa iva
 dūrvaśpravāśabājō (manōbhāvābhīṣṭkasya⁶ śvētācakraṁ iva)
 ka[192]mḍarpa(rathasya cūḍāmanīr ivō 'dayagribāgarājasya śvē-
 tapārāvata ivā 'mbaramahāprāsīdasya gaganasarīdhātakumbha-
 sthalam ivā "rāvatasya) bhagnāṣṭmagapurāṇa(gōmumḍam) khamḍa

² So also Hall's manuscripts D, F.³ Trichinopoly ed., *darpaṇam*.⁴ Cf. *prācīmatīlāṣṭa* in Hall's manuscript D.⁵ So also Hall's manuscript D.⁶ Hall's manuscripts A, B, C, D, E, F, H, and the commentator Jagaddhara also omit *anaka*.⁷ So also Hall's manuscript D.

rbhūtadāsyā 'stadāsyāḥ parijānāḥ. kamalāḥṭīnārīpāṃ kamalā-
 kṛtī nā 'rīpāṃ [311] bhavatā mukhaṃ ca malinitaṃ. viśvāya
 viśvāya vyava(sthāp) samāśādyāsamāśā (dyā) 'nēka(kālap¹)' sa-
 mṛgita(rasika)tanuṣṭ tanuṣṭkam (anagasya) puspēpupuspēṣu rujā
 tarasā jāturasā maṃdākṣamam(81)dā kṣamam (apī) [312] bhra-
 maṃti muhyati, kā madhurā 'dharēṇa kāmādhurādhareṇa (yuktā)
 rajō(rāja)viśēṣakēṇa viśēṣakēṇa mukhēṃdronā tava hṛdī lagnā
 [313] (mṛdina)karēṇa karēṇa svēdabimḍupayōdharēṇa payōdha-
 rēṇa valkṣaḥphalakāmpcanēṇa jītā 'nāvīlakāmpcanēṇa. kāmādirūpa
 (82) madārupanētrā smaramayaṃ (rasamayaṃtaṃ bhavaṃtām)
 adayam madayaṃti param akam itāraṃ [314] param akamitāraṃ
 vāpchatī hārīṇā hā 'rīṇā stanakumbhēṇa hārīṇā 'kṣīrucihārīṇā
 cakṣuṣā [hārīṇā] (ca²). anantaraṃ dugdhārāpava(nimagnam) iva
 (sphāṭika)gṛhapraviṣṭam iva śvētadvipa(nivīṣṭam) [315] iva jagad
 āmumudē. (tataḥ) kramēṇa ca³ vigḥaṭamāṇsadalapūṭakamudakā-
 nanakōṣāmakaramḍabimḍuamḍōḥa (sūṃdranīyaṃḍāsvāda⁴ma-
 da)ṃudita[mugdha]madhulakarakulakala(rava)mukharitadig(upta-
 rē⁵) carṃdrikāpānabharāśasacakōrakāmīnibhīr abhinamdit(āgamā)
 suratabhara[parīrama⁶]khīnoapujī [316] ṃdarājasuṃdarīsvēdajala-
 kapikā(83)pahārīṇī pra(vāti⁷) sāyantaṇē tasyasā nīśānīśvāsaṃbhā
 nabhasvati karṃdarpakētiṣ tamālīkāmakaramḍasahāyō vāsava-
 dattā[janaka]nagaram ayāsit. aṭha (sa praviśya) kṛtākāṭka(84)
 vinīhitam [abhramālihaṣṭīdharēṇa sudhādhavalēnī "kāntaranivīṣṭa-
 kanakamuktāmarakatapadmarāgaśakalēṇa vāsavadattī[317]darśa-
 nārtham avasthitadēvatāgaṇēṇē 'va śāvalayēṇa parigatam] (anī-
 lōllasāta)nabhasṭaru(kusuma⁸)marjaribhīr iva tarjayamtibhīr iva
 gagana(pura⁹)śriyaṃ patākābhīr upaśōbbhamāṇaṃ kaṇakāṭṭīpa-
 tt(āṃkapa)prastābhīḥ karṃdrakumkumacampdānīśīlavamga[ga-
 ndībōdaka]parimalavāhīnibhīḥ [vāhīnibhīr ajāṭa](tāṃdikāṭa-

¹ So also Hall's manuscript D, and the commentator Naradaṭṭha.

² So also Hall's manuscripts A, B.

³ Trichinopoly ed. omits ca.

⁴ So also Hall's manuscript C.

⁵ So also Hall's manuscripts A, B, C, E, F, G.

⁶ Hall's manuscripts A, B, C, D, F, H also omit parīrama.

⁷ So also Hall's manuscripts A, B, C, D, F, G.

⁸ So also Hall's manuscripts B, C.

⁹ So also Hall's manuscripts A, B, C, D, F, G.

sphapikāśilā¹aukhanāṅganānidrāya[218]mān(ōjāta)prāsāda(śvēta²).
 pārāvātābhīḥ³ - prabhraśyattata[nikata]vīṭapi(suma)stabakitasalīla-
 bhīḥ anavaratunajjadunmajjad[mada⁴]yuvati[jana]ghanaajaghan(ā-
 sphālanōcchvasita⁵)śikaranīkarasnapita(tīra⁶)vēdikābhīḥ karpūra-
 pūra[vīracita]pulīna(talanīṣaṇṇa⁷)nīnadānumīyamāna(rājahamṣā-
 bhīḥ) vīka[219]canīśōtpala[kānana]darśita(kāraṃḍava)cakravāka-
 timīrasaṃkābhīḥ(yuvatībhīr)iva supayōdharābhīḥ sugrīvayuddha-
 (vṛttībhīr)iva kilāśasnapitakumḍhakarṇābhīḥ sāgarakūlahhūmībhīr
 iva sarpdarīpā(84)daparā[220]gaśabalābhīḥ [nava]nṛpatīcittavṛtti-
 bhīr iva (kulyāyamānakarīṇībhīḥ nadībhīr) upaśōbhītaṃ śikhara-
 gatamuktāśīlavyājēna purayuvati[jana]darśan[akutīhal]āgatam
 tārīgagam ivō⁸ dvahadbhīḥ upāṇṭa[221]nīlīnābhīḥ kācakaśā-
 kṛtim udvahanībhīḥ śikhi(saṃhatībhīr) udbhāsitāḥ prāsādāir
 (upaśōbbhamānam) [kvacid] anavaratadahyamānakṛṇṇ(āgarodhū-
 pa⁹maṃḍalāḥ) darśitāśīlajalada(sannāham¹⁰) kvacid [ati¹¹]gaṃbhi-
 ramurajaravābhūta(samada)nīkakaṇṭhaṇṇa śīyamānasaṃmayam iva
 patitālōkālōcanam janakayaśāsthānam iva dār(ōtsukita¹²)[222]rā-
 maṇ (mānuṣam¹³) ivā¹⁴ bhīnamḍītasuratam (araṇyam ivā¹⁵ nēkaśī-
 laśōbhītaṃ¹⁶) nīdhānam iva kūtukasya (āsthānam) iva śṛṅgārasya
 kula(graham) iva (sukalavibhramāṇaṇṇ) saṃkētaśthāna[223]m iva
 ālūpdayasya vāsavadattābhavanam bhavanamḍanaprabhāvō da-
 da(85)ra. dravyaī drava(śiddhār agaditā¹⁷) capalā capalīyattē kim
 āśī [224] stabakas taba karṇataḥ patitō¹⁸ 'yam. surēkhē (sukapō-
 larēkhē) surayā [citā¹⁹] surayā(citā²⁰) śrīś tvam aśī. (mattē) kalahē

¹ So also Hall's manuscript D.

² So also Hall's manuscript B, C.

³ Hall's manuscripts A, B, C, F, H also omit *mān*.

⁴ Hall's manuscripts A, B, C, E, F, H also have *anācārā*.

⁵ So also Hall's manuscripts A, D, G.

⁶ So also Hall's manuscripts A, B, C, D, F, G, H.

⁷ Hall's manuscripts A, B, D, F, H also have *śāṣṭa*, and manuscripts C, E, G *śāṣṭhāna*.

⁸ Cf. *śāṣṭhāna* in Hall's manuscript D.

⁹ Hall's manuscripts A, B, C, D, E, F, H also omit *apī*.

¹⁰ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentator Narasīṅha.

¹¹ So also Hall's manuscripts A, B, C, E, F, G, H.

¹² Cf. *śāṣṭhāna* for *śāṣṭhāna* in Hall's manuscript D.

¹³ Cf. *śāṣṭhāna* in Hall's manuscripts A, C, D, F.

¹⁴ Hall's manuscripts A, B, D, F; H also omit *citā*.

¹⁵ So also Hall's manuscripts A, B, C, D, E, F, G, H.

kalahēna (kāpici) dīmakvaṇitāḥ smaram ivā 'bhayaṁ. malayē
malayēpsitam (kuru) drśai vā 'dhigatā 'si. kalikē [225] kalikētum
(imar) [mukharāṁ muṭca mēkhalāṁ] śṛṇumah kalavallakti(vi-
rutam mēkhalā mē khalā na bhavati tvam ēva mukharatayā
[mu]kharatayā ca. trapa(86)tē 'tra (patīyam iti nāga) kusūmōpa-
(hārēṣu' skhalapṭi 'yam). tava kaitavakṣir alam (kalitō niśvāsair)
vēpathur ēvā 'śayam vyanakti. vahati 'va hatir anarṇga[226]lā-
khē (tava vapuh) smarasiyākānāṁ tava (ca hāralatē vihitā vihi-
tāya) tē. (utkalikē tavō) 'tkalikē(bahujē) vadanē vada nētra(payō-
jakāṁtē) kim upamānam i[227]mduṛ apy upayāti. vasati 'va sa-
tīvratē tava hr̥di kō 'pi śatadhā śatadhārasārā vāca tava 'nubhū-
tāḥ. (kēralikē² rajitē) karakākarakālamēghakhamḍatulām (upa-
yāty³) ulla(87)sitōṭphullamallikā(mālāśūri tava) kuṁtalakalāṣaḥ
[tava yāti⁴]. (kuṁtalikē⁵ kuṁtalālamḥkṛtē na ca) puragōpura(gāu-
carāḥ) śrūyamitē (sam)gītadhvanayah. kim iva kalpayasi kṣaṇam
kṣaṇamillanēd (asi⁶ caṭula[228]caṭulamḥpaṭasakhījanā 'si. suratē
suratē) stanatā stanatādanēṣu yat sūkhyam [tal']abdhham ama-
ratā smaratāpanōdanam (tadā kēna viyuktā⁷) 'si. kim (ucyate⁸)
mahatō mahatō [dayitō⁹] dayitah [229] amarati sma ratipriyam
tava kaudalam. navani(88)(ātana)kharāṇāṁ nakharāṇāṁ [vraṇah]
smarajanyāṁ sma rajanyāṁ kurutē (kurutēna) rujan. [kīp] tē¹⁰ lō-
canābhyāṁ lōcanābhyāṁ (phalitā)khilajanēkṣanadēśah kṣanadēśah
[230] kim na piyātē. priyasakhi madanamālini (mālini bīpādhā-
rasamgatyaḡēchayā) virāgam kuru madhumadūrapamājavikapō-
la(kōmalalōlādaja)maṇḍalatayā latayā (kō viśēṣaḥ tvayā). kura-
[231]ṁgikē kalpaya kuranga(śābēbhyas¹¹) śāpāṅkuram. kiśōrikē
kāra(89)ya (kiśōraṇ) pratyavēkṣm. tarajikē tarajaya kṛṇo(āga-
ru)dhūpapataḥ. karpūrikē (pārasulaya) karpūradhūjibhīḥ payō-

² So also Hall's manuscripts A, C, D, and the commentator Jagaddhara.

³ So also Hall's manuscripts A, B, C, D, E, F, G.

⁴ So also Hall's manuscript H.

⁴ Hall's manuscript B also omits *naḥ* pñt.

⁵ So also Hall's manuscripts A, B, C, D, E, F, G.

⁶ Trichinopoly ed., *qvā*.

⁷ Hall's manuscripts D, E, G also omit *naḥ*.

⁸ Hall's manuscript D and the commentator Narayana also have *vinyuktā*.

⁹ Tel. ed. 61 and Grantha ed., *svayāt*.

¹⁰ Hall's manuscripts B, D, G also omit the first *dayitē*.

¹¹ Srirangam text and Trichinopoly ed., *taṣa*.

¹² Tel. ed. 61 and Grantha ed., *śilāśīṭhyat*.

dharaḥbhāraṃ. mātaraṅgikē mānaya mātaraṅgaśśu(dhāvanam). śa-
śīlēkhē (vi)līkha lalāpapaṭṭē śaśī(rēkhām). kētakikē sapkētaya
kētaki(maraṇḍapadōhaṇam). śaku[232]nikē dēhi kṛdāśakunibhya
śhāraṃ. madanaṃmānjari (mānjiraya latīmaṇḍapaṃ. kadaḷikē
vidalaya) kadaḷigghaṃ. śṛṅgāramānjari [śaś]kalpaya śṛṅgāra-
(raṇaṇām¹. saṃjīvanikē²) vitara jīvaṃjīvakamūthunāya (marici³)-
pallavaṃ. pallavikē pallavaya karpūradhūjibhūḥ kṛtrimakētak-
kōṇanaṃ. sahaḥāramānjari (samāṛjaya śramōdakabīṇḍūn) sa-
hakāra(śāurabha)vyajanavātēna. madanaḷēkhē (vi)līkha madana-
lēkhaṃ malayānīlasya. [233] (makarikē makarāṅgicāśōbbhitē) dēhi
mṃālāṃkuraṃ rājahaṃsa(śābēbhyaḥ). vilāsavati vilāsaya (90)
mayūra(kiśōrakam). tamālikē (lēpaya) malayajarasēna bhavana-
vāṇam. kāmcanikē vikāra (kaśṭūrīkē⁴)dravaṃ kāmcanamāṇḍapi-
kāyaṃ. pravālikē śēcaya (ghu)ṣṇarasēna [bāla]pravālakāṇanaṃ.
ity anyōnyam praṇayapēṭalāḥ pramadā(jaṇaṇām) ālāpakathāś
śṛṇvan kaṇḍarpakētuḥ makaraṇḍēna (samam tad bhavanam⁵)
[manasy aḥō bhavanāṇām atīśāyi śūndaryam aḥō śṛṅgārakalā-
likāśulām tathāhy ayaṃ tatkalālāśābahalaviralavimālā[234]māla-
vidāśanaḥkāntikāntidantidantaghaṭṭō maṇḍapō 'śiv apī kaṇakaśā-
lāḥkīvinīrmitayantrapāñjarasamṇyataḥ kṛdāśuka ityādī paricinta-
yan] praviśya vyākaraṇēṇō 'va saraktapādēna (mahā)bhāratēṇō 'va
suparvaṇā rāmāyaṇēṇō 'va suṃdarakāṇḍacārūṇā [235] jaṃghāyu-
gaḷēna virājamānāṃ caṃḍōvicitīm iva bhīrājamānatanumadhyāṃ
nakṣatravidyāṃ iva gaṇanīyahastāśravaṇāṃ nyāya(vidyāṃ) ivō
'dḍyōtakaraṇavarūpāṃ (satkavikāvyaracaṇām) ivā 'lakāra(prasā-
(91)dhitāṃ⁶) upaniṣa[236]dam iva (śānaṃḍāṃ raviprabhām iva
lōcam) uddyōtayaṃtīm dvījakulasthitīm iva cārucaraṇāṃ vit-
dhyagīrīriyam iva sunitambāṃ (rōhiṇīm) iva gurukalātratayō 'pa-
śōbbhitāṃ śatakōṭī(mūrtīm⁷) iva muṣṭigrahya[anu⁸]madhyāṃ prī-
yamaṃśyāmāsakhīm iva prīyadarśanāṃ brahmadattamahīṣīm iva

¹ So also Hall's manuscripts D, E, G.² So also Hall's manuscripts D, H.³ So also the commentator Naraṇḍha; Trichinopoly ed. and Hall's manuscripts C, D, F, G, H have *marica*.⁴ So also Hall's manuscripts F, G, H.⁵ Hall's manuscripts A, D also have *tad bhavanam*.⁶ Cf. *pradīpikā* in Hall's manuscript D.⁷ So also Hall's manuscript A.⁸ Hall's manuscripts D, E also omit *anu*.

sōmaprabhāṣ [237] diggajakarṇukām ivā 'nupamāṇ (rēvām) iva (śarmadāṇ) tamālapatraprasādhītām (ca) aśvatarakanyām iva madhāsaṇ vāsavadattāṇ dādarśa. atha tāṇ [prīṇ]viśpāhṛitēna cakṣuṣā pibataḥ (92) kaṇḍarpakēṭōḥ jahāra cētanāṇ mūrcha[¹vē-gaḥ]. tam (anu) vāsavadattā mūrcha. atha makaraṇḍama-khijana(prayatrñt) labdhasarpjñāv (ētāv) śkāsanam alampcakraṭuḥ. [238] (atha²) vāsavadattāyāḥ prāṇēbhyō 'pi garlyasi (sakhī³) kalā-vati nāma kaṇḍarpakēṭum uvāca. āryaputra nā 'yaṇ viśraṇḍbha-(kathānām⁴) avasaraḥ (atō⁵) laghutaram evā (bhīdhiyatē⁶). tva-⁷tkṛtē yā 'nayā (yātānā) 'mubbhūtā sā yadī nabhaḥ patrāyatē sāgarō [239] (mēlāmarṇḍāyatē) brahmā[⁸yatē] (lipikārāyatē bhujagapa-tir⁹ vā kathakāyatē tathā) 'py anēklir yugasahasrār abhilihkyatē (vā na) vā. tvayā (ca) rājyam ujhitam. kiṇ bahurā 'tmā (syās) samkatē samārōpitah [ēva¹⁰]. (yāi) 'sā 'smatsvāmīdubhitā [pitṛā] (prabhātāyāṇ¹¹ [240] śar. ryām pitṛā) yāuvanāti(krama¹²)śāṇkīnā hathēna vidyādharacakraṭvartīnō vijayakēṭōḥ putrāya puṣpakēṭavē pāpi(grahaṇāya) dātavyē "ti (niscitā¹³). anayā (cā 'smābhis saha sammarṇtryā) "lōcitam adya yadī tam janam ādāya (nā "gacchatī tamālikā) tadē 'vaśyam evā ("ārayāśa ārayitavya) iti. [tad aśyāḥ sukṛtavasēna mahābhāgē 'māṇ bhūmim anuprāptah.] tad atra yat sāmprataṇ tatra bhavān ēva pramāṇam ity uktvā virarāma. atha kaṇḍarpakēṭur (api) bhītabhīta iva (praṇayā¹⁴)naṇḍ(āmṛta¹⁵)-sāgaralaharībhir āpluta iva [bhuvanatrayaṇrājyābhīṣikta iva] vāsa-va[241]dattayā saha sammarṇtrya makaraṇḍam (93) vārtānvēṇa-gāya tatrāi "va nagarē niyujya (bhujagēnē¹⁶) 'va sadāgatyaabhimu-khēna (saritpūlinēnē 'va śuktisōbbhitēna viṇḍhyavipinēnē 'va śrī-vylokalāṇchitēna harṇsēnē 'va mānasagatīnā vanaspatīnē 'va śka-ṇḍhaśōbbhitēna vajrēnē 'vā 'candrāyudhēna¹⁷) manōjavanāṇmā tura-

¹ So also Hall's manuscripts A, B.

² So also Hall's manuscript D.

³ So also Hall's manuscripts D, E, H.

⁴ So also Hall's manuscripts B, F.

⁵ So also Hall's manuscripts E, F.

⁶ Cf. *Mujagapatir* in Hall's manuscripts A, B, C, D, F, G.

⁷ Hall's manuscripts D, H also omit *āva*.

⁸ So also Hall's manuscripts D, H, and the commentator Jagaddhara.

⁹ Cf. *Arumadipa* in Hall's manuscripts D, H.

¹⁰ So also Hall's manuscript D.

¹¹ Cf. *Aspranayama* in Hall's manuscripts A, B, C, D, F, G, H.

¹² So also Hall's manuscripts A, B, C, D, F, G.

¹³ So also Hall's manuscripts C, D, E, F, G, H.

¹⁴ Cf. *mahābhāṣā* in Hall's manuscripts A, B, C, D, F, G, H.

gāp śārujanalīlām iva kṛtadhātūtridhṛtīm kvacid rāghavacittavṛttim
 iva vāidehī(mayām) [246] kvacit kṛtrasamudramathanavēlām ivā
 'jjṛṃbhamāṇāṃrītām kvacin nārāyaṇa(mūrtim¹) iva svaccham[96]-
 dāparājītām kvacid vālmūkisarasvatīm iva darśitēkavālikuvarpśāp
 (kvacit) lapkām iva bahupalāsasēvitām² (kvacid dhārtarāṣṭra)sē-
 nām ivā 'rjunaśaranīkaraparivāritām (kvacin) nārāyaṇamūrtim iva
 bahurūpām [247] (kvacit) sugrivasēnām iva paṇasa(nalā)kumodasē-
 vitām (kvacid) avidhavam iva śāṃdūratilakabhūṣitām pravāṣābha-
 rapām ca (kvacit) kurusēnām³ ivā 'lōkadro[248]paśākunīsanāthām
 dhārtarāṣṭr(āṃpitām) ca amlā[97]najāti(vī)bhūṣitām api(viruddha⁴)-
 vamsām darśitābhayām api vibhīṣaṇām satatahitapathyām api
 [249] pravṛddhagulmām gatpadavyā(ptām) api dvīpadānākulām dvi-
 jakulabhūṣitām api (na)kulinavagmām vipdhyātāvām (pra⁵)vivēśa.
 (atrāṃptarē⁶) tayōr nidrām ādāya (niśā⁷ 'jagāma. tatah) kramēṇa
 ca kīla(kālvartakēna) tamisrā(nāvam) prakṣīpya gaganamahāśara-
 (98)śi sajjiva[250](śaphara)nikara iva [apa⁸]hriyamāṇē tārāgaṇē
 (saṃdhyā)raktāpśuk[apat]ē viṣamaprarūḍhabhālatāśara(yamtrā)-
 pugataśatapatra pustakasanāthē makarapadabīṃḍusarpdōhani-
 r-bharapāṇamattamadhukara[sāndramandra](mamjoravālī) sva-
 dharmam iva pēṭhati vikacakamalākarakabhīkṣū kṣāivalēnē 'va kā-
 lēna timīrabhīja(nīkarēṣv) iva madhukarēṣu [kumudakṣētrēṣu] ma-
 dhurasakardamitaparāgapamkēṣu ghanaghāṭamānādaśa(puṭṭēṣu⁹
 kumudākarakṣētrēṣu) [bhramarēṣu vyājat [251] pañkajēṣu] 'pyamā-
 nēṣu rajōmurmurasanāthamadhukarapaṭala(dhūmā¹⁰)pugatōddā-
 ṣṇapumpdarīkavyāśjād dhūpa[paṭala]m iva bhagavatē kīrapamālīnē
 prayacchamtyām kamalīn(tāpasyām¹¹) rajanīvadbhūkara[taḥ¹²]-
 dvayōcchalitapatatprabhātamusalāhatikṣatāṃptarē ulūkhala iva ca-

¹ So also Hall's manuscript E.

² Trichinopoly ed. omits *kvacit* . . . *śrūtām*.

³ Trichinopoly ed. omits *śeṣa* . . . *kurusēnām*.

⁴ So also Hall's manuscripts A, B, C, E, F, G, H, and the commentators Jagaddhara and Narasimha.

⁵ So also Hall's manuscripts A, B, C, D, F, G.

⁶ So also Hall's manuscripts A, B, C, D, F, G, H, and the commentators Jagaddhara and Narasimha.

⁷ So also Hall's manuscript D.

⁸ Hall's manuscript C also omits *apa*.

⁹ So also Hall's manuscripts A, C.

¹⁰ So also Hall's manuscript A.

¹¹ Cf. *śaśālikāparivṛtā* in Hall's manuscripts A, C, F.

¹² Hall's manuscripts D, H also omit *śeṣa*.

ṃdra(maṃḍalē) khaṃḍana(vi¹)kīrṇṇu [iva] tamḍulēv (iva) tārā-
gaṇṇu (vi²)mīlatsu saṃdhyātāmramukhēna [iva] vāsaravānarēṇa
nabhastarum (āruhya) śākhābhyā iva kaṃpītā(99)bhyō digbhyō
vikacaprasūna(nīkara³) iva tārāgaṇṇē (phala ivē 'ṃdumamḍalē⁴)
[ca nī]pata[454]ti tārā[gaṇḍālī]tamḍula⁵(śabalīta)nabhō 'ṃgaṇaṃ
sphuradarupa(kṛāṇa)cūḍā(cakra)cāruvadanē vāsarakṭkavākṣu ca-
ritum avatarati mat(saṃgamād⁶) atipravṛddhō vāruṇī(saṃgamād)
dvījapatir ēṇa (patati) 'ti hasanntyām ivē "khaṃḍal(śāśyāṃ) aru-
ṇakēsarī(kharanekharapāṭa)nihatāṃdhakāraṇīpdrarudhīradhārā-
bhīr ivō, 'dayagīrīśikhara(gālirika)nirjhara[dhātadadhātu]dhārābhīr
iva (tvamgat)turamḡakharakhurapuṭapāṭipatapadmarāgacchaṭśbhīr
iva [455] [kēsarīkaratalāhatamattamāṇḡōttamāṇḡasaṇḡaladaśa-
prasārīṇībhīr iva] udayācalakūṭakōṭīprarūḍhajāpākusumakāṃti-
bhīr iva (pūrvagīrī⁷)kēsarīcarupatalāhatamattamāṇḡōttamāṇḡa-
vigaladaśgḍhārāśīṇībhīr iva) tribhuvanakārya(saṃpādanā⁸tura)-
rāgarasāḥ iva raktamamḍalē tārākumuda(vana⁹)grahāṇīya praś-
ritahasta iva kuṃḡkum(āruṇāḥ kīraṇāḥ kanakadarpaṇa¹⁰ iva) prā-
civīlāsīnyāḥ pūrvācalabhḡgṃdraphaṇḡpalē gaganēpdranīlataru-
[kanaka][454]kīśalayē nabhōnagara(prāḡdvāra)kanaka(pūrṇa)ku-
ṇḡbhē taptalōhakumḡbhākārē prāci(kumārī¹¹)lālṣṭatata(ghaṭṭitaku-
ṇḡkuma¹²tilaka)biḡḡdāu saṃdhyā(bāla¹³)lālṣṭikakusu(100)mē maṃjī-
ṣṭhā[rakta]petṣasūtra(pīṃḡa)sadrṣē saṃdhyā(āruṇasūtragrathīta)-
prāci(vadhū¹⁴kāṃci)kāṃcanadināracaakra iva (kumārā iva saṃhṭa-
tārakē padmanābha ivō 'lasat¹⁵padmē adhvaga iva cchāyāpriyē
śakra iva gōpetāu udayagīrī)dhāturāḡārupadīḡḡajapādatalānukārīṇī

¹ So also Hall's manuscript K.

² So also Hall's manuscript D.

³ Cf. *śaṅga* in Hall's manuscript D.

⁴ So also Hall's manuscripts D, E, and the commentator Jagaddhara.

⁵ Cf. *tārāgaṇḍalē* in Hall's manuscripts A, B, C, D, F, G, H.

⁶ So also Hall's manuscripts D, F.

⁷ So also Hall's manuscript D.

⁸ Cf. *saṃpādanapṛakṣa* in Hall's manuscripts D, E.

⁹ So also Hall's manuscript D.

¹⁰ Hall's manuscript D also has *kanakadarpaṇa*.

¹¹ So also Hall's manuscript A.

¹² Cf. *śaṅgaśakumudabhāṇī* in Hall's manuscripts A, B, C, F, G.

¹³ Cf. *saṃdhyāpṛamīlātā* in Hall's manuscripts E, H.

¹⁴ Cf. *śaṅgaśakumudabhāṇī* in Hall's manuscript A.

¹⁵ Tel. ed. 67, Grantha ed., and Srinagana text, *lāsita*.

(prabhūta)timīrataskarē (sam)udayam ārohati (bhagavati bhāsvati) marjijāṭhā(nikara)¹ iva diggajēṣu mahābhārata[samarabhūmi]ru-
 dhīrōdḡara iva kurukṣētrēṣu [255] sura(dhanuḥ)kāmṛti(vi)lāpa iva
 jalada(cchadḥṣu) kṣāṣyapaṭa iva śākyāśrama(śākhāsu) kāṇḍarbha-
 rāga iva dhvajapaṭapallavēṣu phalapāka iva karṇamdhūṣu kupko-
 ma[ccheta]rasa iva vyōmamahāśūdh(āṃgaṇē)² saṃcaradarūṇa-
 (yavanikā)paṭa iva kṣāṣa(mahānāṭasya)³ [bāla⁴]pravāḷa(bhāgā)rnṇē
 prasaratī hāṣṭapē kṣaṇēna [ca] cāṣṭaṭulacakraṇvīkhaḥḍaya(kṛśā)-
 saṃtāpaharaṇād iva dahana(pratāpa)pravēśād iva dīnanāthakā-
 ṇṭṭōpal[āna]śaṃgād ivo 'ṇmānam uparāśmē ārayati raśmi-
 saṃcayē kaṃdarpakṣēṭva sarvarātrajāgarāṇa(vasād) āhāraśūnya-
 (paravaśa)śarīratayā nīcōtanō 'nēkayōjanatā[256]t(ādhva)bhrama-
 ṇakhīnō vāśavadattayā 'py ēvaṃvidhayā saba latā(grahē) māṃ-
 damārutāṃdōḷitakusumaparima(101)jalubdhāmugdha(mukhara)-
 paribhramatbhramarājhaṃkṛāmanōharē tatkāla(sulabhayā)⁵ nī-
 drayā gṛhītō nīpaṃdakaraṇagrāmas supvāpa. tatō vanijī 'va pra-
 śrītāṃbarē mahādāvānala iva sakalākāṣṭhōdḍipini (kalpavṛkṣa iva
 sarvśāprasādhakē) paṭagigamaṃḍalē (madhyamabhaṣṭhalasyā)⁶
 'rūḍhē [katham apī] kaṃdarpakṣēṭuḥ (prabuddhaḥ)⁷ priyayā vinā-
 kṛtaṃ latā(graham) avalōkya (cō) 'tthāya [257] [ca] tata itō datta-
 dṛṣṭiḥ kṣaṇaṃ (vīṭapiṇu) kṣaṇaṃ latāṃtarēṣu kṣaṇaṃ [taruṣīkharēṣu
 kṣaṇaṃ] (adhah)kūpēṣu kṣaṇaṃ (ūrdhvataruṣīkharēṣu) kṣaṇaṃ śu-
 ākaparparāṣṭu kṣaṇaṃ ākāśa(talēṣu) kṣaṇaṃ dilōṣu (kṣaṇaṃ)⁸ vidi-
 kṣuca bhramann anavarata[virahānala]⁹ dahyamānahḍayō vilālāpa.
 (hā) priyē vāśavadattē dēhī mē darśanam [258] (kṛtaṃ) parihāṣēna
 aptarhitā 'sī tvatīkṛtē yānī [mayā] duḥkhāny anubhūtānē tēṣāp
 tvam ēva pramāṇaṃ. hā priya(sakha)¹⁰ makaraṃḍa paṭyē ('ḍaṃ)
 dāśivadurvilasitaṃ kīp (pūrvam mayā kṛtam anavadātaṃ) karma-
 ahō (vipāśō nīyutēḥ) ahō duratikramā kālagaṭiḥ ahō grabhāpām

¹ Tel. ed. 61 and Grantha ed. omit *nīkara*.

² So also Hall's manuscript B.

³ Cf. *Mānasa* in Hall's manuscript D.

⁴ Hall's manuscripts D, E, H also omit *śāla*.

⁵ So also Hall's manuscripts D, E.

⁶ Cf. *śākhāśūnya* in Hall's manuscript B.

⁷ Cf. *prabuddha* in Hall's manuscript B, H.

⁸ So also Hall's manuscript B.

⁹ Hall's manuscripts A, C, E, F, G, H also omit *virahānala*.

¹⁰ So also Hall's manuscripts A, B, C, E, F, G.

atikatu kaṭṭakā(pātanam¹) ahō visa(dṛṣṭā) gurujanāśiṣāṃ ahō
 dusevaphānāṃ dūmimittānāṃ ca (phalaṃ) sarvathā na (kaścid²)
 agōcarō [aṣṣ] (bhavitavyānāṃ). kīṃ na samyag āgamitā (vidyā)
 kīṃ [na] yathāvad (anārdhitā) guravaḥ kin nō 'pāsītā vahnayaḥ
 [kim adhikṣiptā bhūddvāḥ³] kin na pradakṣipikṛtāḥ surabhayaḥ
 kin na kṛtāṃ [aṣṣ] (śaraṇyēṣv) abhayaṃ. (102) iti bahuvīdhāṃ
 vilāpaṃ (marapōchub⁴) dakṣiṇēna kānanāṃ nīgatya navya(na)a-
 naśadanaḥ|inīnicuḥ[a|picuḥa|](vidāḥ)vakuḥa(ciribūvabahuḥ)ēna⁵ pracura-
 viracitavīdhiḥ)ṭajakuṭajaruddhōpakamṭhēna sōtkamṭhabhṛṅga-
 [aṣṣ]rāja[nasitasundara]sumdara(kṛtāsvāda) vitata(cūtavratatī)vrā-
 tāvārāṇa[taruṇa]varuṇa⁶(taru)skamdhaseannaddhabhṛṅga(gō)ēna
 gōlāṃgūlabhagnagaḥanmadhu[eccha[aṣṣ]tramadhu]paṭalarasāsāra-
 (śikara)śikṭatarutalēna (pravṛddha⁷nārikē)lakamkējirājatā|itālata-
 māla⁸)hiṃtālapunnāgakēśara(nāgakēśaraghaṇasārēṇa) mallikā(kē-
 takī)kōvidār(ārkaparṇajambū)bi[aṣṣ]japūrajambūra[jambū]gulma-
 gahanēna (pavanasamvāhitānēkapanasaviṭapivīṭapēna) [apratyū-
 ha]dātyūha(kuhakuhārāva)bharitanadi(tatānikuṃjapumjēna) pu-
 mjit(ō)kamṭha kalakaṃ (103)thādhyaṣit[ōddām]asahakārapallavē-
 na [capalakulāya]kukkuṭakuṭumbasaṃ(vāsītō)kaṭ(ānēka)viṭapēna
 kōrakānikurumbarōmāpccitakuravakarājīnā raktāśōkapallavalāva-
 nya(vi)lipyamānadadadiśā pravāśitakēśara(kusuma⁹)rajōvīsara-
 (dhūsuritaparīsārēṇa) parāga(pumja)pūmjara(sīpḍuvāra¹⁰)rajyamā-
 na)madhukaramamjūsiṃjiltajanitajanamudā (lavamgacarpakama-
 dhūkakṛta.nāla¹¹)ōdhrakarnikārakadambakadambakēna) madajala-
 mēcakita(gaṃḍakāṣa)macukumda[śka[aṣṣ]ndha]kāṃḍa(kathya-
 māna¹²)niśāṃkakarikāṭa¹³[vikāṭa]kaṃḍūtīnā katipayadivasaprasū-

¹ Cf. *pātanam* in Hall's manuscripts C, D, E, F.

² So also Hall's manuscripts A, B, D, E, G, H.

³ Hall's manuscripts A, B, C, D, E, F, G, H also omit *the adhikṣiptā bhūddvāḥ*.

⁴ So also Hall's manuscript D.

⁵ Hall's manuscripts C, D, G also have *śakubha*.

⁶ Tel. ed. 62 and Grutha ed., *vārūṇa*.

⁷ Tel. ed. 61 and Grutha ed. omit *pravṛddha*.

⁸ Cf. *śrīkṛṣṇakṛtānīrjīvatīnīla* in Hall's manuscript D.

⁹ Cf. *pravāśitakṛtānīrjīvatīnīla* in Hall's manuscripts A, B.

¹⁰ So also Hall's manuscript A.

¹¹ Tel. ed. 61 and Grutha ed., *madhukaramūḍa*.

¹² Cf. *madhyamāḍa* in Hall's manuscripts A, B, F.

¹³ Tel. ed. 61 and Grutha ed., *nīlagaṇḍakaraṇa*.

calukukkuṭi(kuṭi¹)kṛta[kuṭaja]kōṭarēna caṭakasamcāryamāpacapula-
vācātacāṭakāirakriyamānacāṭunā sahaçari(sahacaramacumpura)ca-
kōra(carpura) śāilēya(sugamdhī)śilātalaṣu[265]khaśayita(śaśaśi-
rāśinā) śēphāliśāphāvivavaravīrabōhavartamāna(gāudhēya)rāśinā
nīrātampkaramku(nikarēna) nīrākulanakula[kula]keśinā kalakōḍila-
kulakabaḷita(cūta)kalikōḍgamēna sahaḥārārāmarōmarphāyamāna-
(camara)yūthēna śravaṇahārisa(niḍa²)gīrinītambanirjharanināda-
(śravaṇpōtukanidīrānapda³)mapdāyamānakarikulakarnatāladup-
dubhi(dhyaninā) samāśannakinnarigīta(śravaṇaramamāpa)runvī-
sarēna [266] (kuhari(104)ta)haridrādravarajyamānavarāḥapōtapō-
trapālinā guṃjā(kuṃja⁴)pupjagubhijāhakaśātēna⁵ dāmśa)dāmśana-
kupita(kapi⁶)pōta(pēṭacapēṭaka⁷)pāṭita(pāṭaliṇṇakīṭasamghēna)
kulśaśikharakharanakharaṇapracayaṇapracamḍacapēṭ(ā)pāṭitamatta-
mātamga(mada)ccaṭāccchuritacīrukēśara(bhara)bhāsurakēśarika-
dambhēna mahāśāgarakacchōpāṇṭēna kṛtipayadūram (adhvānaṇ⁸)
gatvā aticapala(vāriṇapracayaprahataṇaprapātātayā) tāṃḍa[267]jvō-
ddamḍa(dōṣamḍa⁹)khamḍaparaśuvīḍambanāpamḍitam vāruṣi¹⁰.
vijayapatākābhīr iva śēṣakulanīrmōka[mañju]mañjarībhir iva (su-
dhāśahacarihbhir iva jyōtmāśahōdarībhir iva) śaśāṃka(mamḍala)-
paramāṇu(samptatībhir) iva lakṣmīlā(darṇanadhārīḥībhir) iva jal-
dēvatā(kuca¹¹)camḍana(dhārātarpāṇa)vīcchittībhir iva phēnarāji-
bhīr upāṃta(ramāṇiyam) aparam iva gagana(talam) avan(ītalam)
avaṭṭapaṇ [arṇava](acchajalā)duccchalacchīkara(nikarēṇa) nabha-
ścarān muktāphalāir iva vīśōbhayaṇṭam abhayaḥbhyarthanāgatā-
nēka(pakṣatī)kṣīṭidharabharitakukṣībhbhāgam sagarasuta(vīsarasa-
mod)khātam (vārtīṣṭamukhōḍbhāṣitapārījātam) abhijātamāṇi-
rtnākaram kari(105)makara[ku[268]la]samculam (śakuni)kulakaba-

¹ So also Hall's manuscript C, and the commentator Jagaddhara.

² So also Hall's manuscript C, D.

³ Hall's manuscripts A, B, C, D, F, G also have *nīrāśanāda*.

⁴ So also Hall's manuscripts A, B, C, E, F, G, H; cf. *guṃjapūjāśuvīḍa* in Hall's manuscript D.

⁵ Hall's manuscripts D, E, F also have *jīlakṣīpōṭina*.

⁶ So also Hall's manuscripts C, D.

⁷ Hall's manuscript D also has *capṭika*.

⁸ Cf. *kṛtipayadūram* in Hall's manuscript E.

⁹ Cf. *dōṣakṣapa* in Hall's manuscripts A, C, D, E, F.

¹⁰ Śrīraṅgam text and Trichinopoly ed., *vāruṣa*.

¹¹ So also Hall's manuscripts B, C, F.

janābhilāṣaṣaṃcarannakracakraṃ (stimitatim)¹ tūmīṃgilakulaṃ (ka-
da)lvaṇavāṣṭa) viluḥit (āḷā) lavallavaṃga (mātuhṃga²) gulma (gaba-
naṃ) ūrmimāruta (marimaritataralatarō) ttāla (tāḷi³ vanacarita⁴) jala-
mēnuṣamithunamṛdita[salila] pulinabāḷaśālvāḷaṃ pravāḷāṃkurakō-
ṭṭipāṭitamukhakhinnasāṃkhanakha (mukharakharasāṅkharavi) likhi-
tataṭa(rēkhaṃ) khagēśvaragōtrapatrarathapaṭalakaḷāṣalīlaṃ adyā
'py anirmuktamaṃdaramathanasamākāram ivā⁵ 'vartabhṛāṇṭibhiḥ
sāpa[269]amāraṃ ivā (sītaphēnasamcayāḥ) asurā(gaṃdham) ivāi
(⁶lāparimāḷāḥ saḥgōṣaṃ) ivā garjitāḥ sakhēdam ivā (nāganīvā-
sāḥ) sabbru(bhaṃgaṃ⁷) ivā taragāḥ sālānastarbbhaṃ ivā rāma-
sētunā kumbhīnasikukūṣim ivā lavagōṭpattisthānaṃ vyākaraṇaṃ
ivā [vitata]⁸etrinadikṛtyabahuḷaṃ rājakulaṃ ivā dr̥ṣyamāṇama-
hāpātraṃ hastibandham ivā vārigatāṇḍaṇā[270]ga(106)mucya-
māna(śūt)kīraṃ viśvāmītraputravargam ivā ambbhōja(cāru)ma-
tsyōpaśōbbhitāṃ satpuruṣaṃ ivā gōtr(āṭisāyaṃ) sādhuṃ ivā⁹ 'cyu-
tasthitiramanīyaṃ sura(patīm¹⁰) ivā sajjanakramakaraṃ kṛtama-
nyuṃ ivā karatōyāphuta[271]mukhaṃ virahīṇaṃ ivā carpaṇasōda-
kasikṭaṃ vilāsinam ivā narmadānugataṃ (rāṣim ivā samīnakūḷi-
raṃ śr̥ṅgārīṇaṃ ivā¹¹ 'nēkamuktāṃkṛtaṃ) uddhṛtakālakūṭaṃ api
prakatitaviṣarāṣim atvīrddham api supdarī[pari]vṛt(ōp¹²)'akamṭhaṃ
(107) surōṭpattisthānaṃ apy asurāśbhīṣhitāṃ jala[272][nī]dhim
apaśyat. acimtayac ca abō mē kṛtāpakārēṣā¹³ 'pi vidhiṇā upakṛtir
ēva kṛtā yad ayaṃ lōcanagōcaratāṃ (gataṃ) samudrah tad atra
dēhaṃ (tyajāmi) [priyāvīrahāgniṃ nīrvāpayāmi]. yady apy anā-
turyayā¹⁴ ('tma¹⁵)tyāgō na vīhitaḥ tathā¹⁶ 'pi (khalu nāḥ kāryaṃ) na
[khalu] sārvas (sarvaṃ¹⁷) kāryam (ēva) karōty [ity¹⁸] asārē sap-
sārē. kēna kin [273] (nāma¹⁹) na kṛtaṃ. tathāhi gurudāra(hara-

¹ So also Hall's manuscripts E, F, H, and the commentator Jagaddhara.

² Śrinagana text and Trichinopoly ed., *idē*.

³ Hall's manuscript D also has *carita*.

⁴ So also Hall's manuscripts A, D, E.

⁵ Hall's manuscripts A, B, C, F, G, H also omit *sītata*.

⁶ So also Hall's manuscripts A, B, C, E, F, G.

⁷ Cf. *parivṛtāpākṛtaṃ* in Tel. ed. 61, Grantha ed., and Hall's manuscripts B, E.

⁸ So also Hall's manuscripts C, D.

⁹ So also Hall's manuscripts C, D.

¹⁰ Trichinopoly ed., *idē*.

¹¹ So also Hall's manuscripts C, D, H.

naṃ¹) dvijarājō 'karōt. purūravā brāhmaṇadhaṇatṛṇṇayā vina-
nāśa. nahuṣaś (śakra)kalatra(dōhaḥ) bhujamgatām ayāśit. ya-
yātiḥ (kṛtapurōhitasutā)pānigrahaṇaḥ [274] papīta. sudyumnaḥ
strīmaya (ēvā) 'bhavat. sōmakasya prakhyātā (jagati²) jantava-
dhanirghṇatā. purukutsaḥ kutsita (ēvā 'bhavat). kuvalayāśvō
'śva[275]tarakannyām api (jagāma). nṛgaḥ kṛkalāsatām agamat.
(naśa) kalinā 'bhībhūtāḥ.) samvaranō mitraduhitarī viklabatām
(agamat). [276] dāśarathaḥ (abhi)ṣṭarāmōnmādēna mṛtyum avā-
pa. kārtaṇvīrō [28]brāhmaṇapīḍayā parpatvam ayāśit. [yudhi-
ṣṭhīraḥ samaraśīraśi satyam utsasarja.] (samtanur³) atīvyasanāt
(vanē⁴) vilālāpa. (tad) ittharā nā 'sty (ēva jagaty) akaṣṭṛṇkaḥ kō
'pi. tad aham api dēham (uts[108]jānti) 'ty (ēvaṃ) vi[277]cīṇ-
tya kurara[khara]nakharaśīkharakhaṇḍita(prthujā⁵)prthurōma-
[bīlamavīraśaśakulakula]śālka(samkulam⁶ samkalita)jalanakula(ku-
lō⁷)ccāra(śāraṇ)krōṣṭukulōṭarṣṭavikatakarkatakarpaparaparāmparā-
parigata(prāntam⁸ atītara)jalarayalulītaśatulaśapharakulakaba-
janakṛtamatinibhṛtabakaśakuninivāha(bahu)dha va[ī]taparīsararṇ
atīcapalajalakapīkulavihararṇa(tulira⁹)salīlakarṇa[278]nikara (parimī-
lanadīrītatamālatalam anudīna)nīpatadatītaruṇa[vana]mahīśaga-
valaśīkhara(vī)līkhitaviśamatataṇ anavaratacaradasitamukhacara-
pavīhaga(vara)nīvaha(madhukara)nīnada(mukharīta)himakera(ki-
raṇanikara)[279]rocīrajalamanuja(gaṇa)śayanamḍita(tatadharaṇī)-
talam atī(bahu)madā[jala]śabaja(katā¹⁰)tatakārī(vara)śatanīpatīta-
madhukara(nīkararṇ¹¹) atījavanapavanavidhuta(jala)(vighatana)nīpa-
tīta(phapi)gaṇaparigataparīcararṇ jalañidhī(jalagata)bhujaganīrmu-
ktanīrmōkapattarṇ [iva] darpaṇam iva vasuṇḍharīyāḥ sphaṭīkaku-
ṭṭimam iva varuṇasya (kanalavanam iva sapadmarāgarṇ vanaṇra-

¹ So also Hall's manuscripts A, B, C, D, F, G, H.

² So also Hall's manuscript D.

³ So also Hall's manuscripts A, C, F, H.

⁴ So also Hall's manuscripts A, F, H.

⁵ So also Hall's manuscripts B, D.

⁶ So also Hall's manuscripts A, B, C, D, E, F, H, and the commentators Jagaddham and Narsinhā.

⁷ So also Hall's manuscripts A, B, C, D, E, F, G, H, and the commentators Narsinhā.

⁸ So also Hall's manuscripts B, C, D, F, G, H.

⁹ Tel. ed. 61, Gnantha ed., Trichinopoly ed., and Sircangam text, *salīka*.

¹⁰ This reading is also recorded by Śivakāma, *ad loc.*

¹¹ So also Hall's manuscripts A, B, F.

dāsam iva savidrumaleśam kātaram¹ iva sadaram vīṇam iva 'nē-
kamuktōpētam) puṣṇa(talam) śasāda. tataḥ kṛtasānādi(sakala-
kṛtyō jalaśiddhī)jalam avataritum śrēbhē śarīratyāgāya. aṭha śā-
nugrahēṣu grāhēṣu nirmatsarē(109)ṣu matsyēṣu akudrēṣu kauḍr(ā-
spōḍēṣu anicchēṣu) [280] kacchapēṣu akrūrēṣu nakrēṣu abhayam-
karēṣu makarēṣu amārēṣu (śīpūsamārēṣu śikāśī²) sarasvatī samu-
dācarat. śrīya kamdarpakētō punar api tava (priyāsamāgamō)
bhaviṣyaty acirēṣa tad virama maraṇavyavāśyād iti. (sō 'pī) tad
upaśrutya maraṇ(śrapbhād) virarāma³. [punar priyayā samā-
gamōcchaya śarīrāsthikīhētom āhārap cikīrṣur mahāśāgarakucchō-
pāntabhuvam jagāma.] aṭha tata itaḥ paribhraman phalamūlā-
dina vāhē (vartayan⁴) [kiyantam] kalam (anēkarṣ) nīṣya [ka-
ndarpakētuh]. Śkadē (tu⁵) kaṭipaya(divasā⁶) pagamē kākāligā-
yana ivō [281] ('pasamīddha⁷) nimnagānadah (śāyamāna)samaya
iva nartitanīlakam(ṭha) kumāramayūra iva (samārūḍḍha)śarajanmā
[mahā]tapaśvī 'va prasamītarajaḥ prasaraṭṭāpasa iva dhṛtajalada-
karakṣaḥ prajayakāla iva darśitānēkatarāṇivibhramah nirupa(dra-
va)kānana(pra⁸)dāsa iva ghanōt(ś[282]kita)śārapgaḥ rēvatīkara-
pālava iva haliḍhū(110)ṭikarāḥ (lapiḥśvara iva samāghaṇādah
vindhya iva ghanāśyāmah⁹ sam)ājagāma varāḥsamayaḥ. (vi-
bhijna[māgha]nūṭpalakānana(nūḥ) kṛdāsarasī 'va nabhasī sma-
rasya (kanaka)ratna(nūḥ) iva jalada(kāla)lakṣmīmātāṅgakanya-
nartanarājju[283]r iva nabhasśodhatōraṇa(ratna)mālikē 'va pra-
vasatī nidāgha(kālakāṁptēna dyuṣṭrī)payōdharē dattī[2] anara-
pāy¹⁰] (anakhapad)kvalir iva gaganalakṣmī(hamḍbura)raśanāmālē
'va nabhōmarpdāra[tau¹¹]sumdarakalik[āmā]ś 'va ratnakhamārja-
naratna(kāla)mālikē 'va ratna(śaktir) iva¹² (vīṣayastir iva) kusu-

¹ Trichinopoly ed., *śāśādam*.

² So also Hall's manuscripts A, B, D, F, H.

³ Cf. *śarīratyāgāya* in Hall's manuscripts C, D, E.

⁴ So also Hall's manuscripts C, D, F, H.

⁵ So also Hall's manuscripts C, D, E, H.

⁶ So also Hall's manuscripts A, B, F, H.

⁷ Cf. *śamīddha* in Hall's manuscripts A, B, C, D, E, F, G, H, Trichinopoly ed., and
Srinagam text.

⁸ So also Hall's manuscripts F, G.

⁹ Cf. *śāyama* in Hall's manuscripts C, D, E, F also omit *śāyama*.

¹⁰ Hall's manuscripts C, D, E, F also omit *śāyama*.

¹¹ Hall's manuscripts C, D, E, G, H also omit *śāyama*.

¹² Trichinopoly ed. omits *śāyama*.

ma¹kēṭōr īpdradhamuritatā rarāja. ati(īrṣṇā)vēga[ni]pittajala(ni)-
 dhijaladampkhamāṣiṃ [iva] ba[284]lākācchalād udvamano (iva)
 adṛśyata jala(dharanīkaraḥ). pītaharītālī (krṣṇakēḍārikāgōṣṭhīṣu)
 samutpatadbhīḥ (jīṭṣa²durōdarāir) iva dardura(śiśukāir) naya-
 dyūtāir iva cikriḍa (vidyutā samam³ ghanakālakāṃptah). ravidī-
 pa(kajjalitamēgha)nīkaśōpalē [iva] mēghasamaya(svarṇa)kāra-
 (gharṣitasavarṇarēkhā) 'va (taṭid) aśōbhata. virahīṣiṃ hṛdayam
 (vidāritam) [285] karapatram iva (krītam) kusumāyudhasya (krū-
 (īr)ra⁴kāitaka)ochadam (abhāsata). [jaladadāruṇī lōlatadīlatā-
 karapatradārītē pavanaṇvaganīrdhūtās cūṛṇacayā iva jalarējavō
 babhuh.] vicchinnaḍigvadbhūhāramuktā(nīkarā) iva kharapavana-
 vēga(bhramitā) ghana(ghaṭā)ghaṭṭanasaṃcūṛṇitātārūnīkarā iva tri-
 bhuvanavijigṣōr malakaradhvajasya prasthānālīṅgjāṇjalaya iva ka-
 rakā vyarājāṃta. (navalāḍvayam aṃpdrakōṣamahimahlāyā lī-
 kṣārasāṃkitam stanōttariyam ivā 'lakṣyata. mēghakumhhasālī-
 lāḥ pṛthivīnāyikāṃ aṃpayitvā prāvṛcōṣīkayāṃ gatāyāṃ swa-
 cham aṃbaram darśayāṃti śaracōṣīlā samājagāma⁵.) ananta-
 ram (sukhamjanē) nirbhara[286](bhara⁶)dvājadvijavācāta(vitapi)-
 vitapē (paṭutaraprabhāprabhātō 'd)bhīṛāṃtasukakulakajama(kēḍā-
 ra)pravēṣit(īvēśa)rājaharṣē. kapaśrūtīdēhadyutidyutālē harṣa-
 (kula⁷)tulita(rāj⁸)jalāmuci aṃpdrīkṛt(īpdrunahas) kāmuka(jana-
 [287]mudita)[madhura]madhutṛṇavīrudhī (sarasa⁹)śārasarasitāś-
 rakāśrē [śōbhana¹⁰]kaśṛukarṇadalubōhapōtripōtrōd(ghātasarasa-
 tatābhāga)cakritacātālō [saṅcarammatayaputrikāpatripaṭalamadhū-
 radhvanīvibītamudī kadarthitakadambē kambudviṣī praṇṭabha-

¹ Trichinopoly ed., *makara*.

² Hall's manuscripts A, B, D, F, H, and the commentator Jagaddhara also have *jīṭṣa*; of the reading *jīṭṣa* recorded by Śrīvatsa, *nil* *loc*.

³ So also Hall's manuscripts C, E, and the commentator Jagaddhara.

⁴ Trichinopoly ed., *Arṣṇam*.

⁵ Cf. *navalāḍvayam aṃpdrakōṣamahimahlāyā pṛthivīnāyikāṃ aṃpayitvā prāvṛcōṣīkayāṃ gatāyāṃ swacham aṃbaram darśayāṃti śaracōṣīlā samājagāma* in Hall's manuscript C; Trichinopoly ed. also has *śārasam* and *Arṣṇam*.

⁶ So also Hall's manuscripts C, F.

⁷ So also Hall's manuscripts A, B, D, E.

⁸ So also Hall's manuscripts A, B, D, E, F, G, H.

⁹ So also Hall's manuscript D.

¹⁰ Hall's manuscripts A, C, D, E, F, H also read *śōbhana*.

prasūnē] viratavāridē [288] tārataratārakē (vāruṣṭilaka)camdra-
masi (svādurasāvilā) sphurita'āphara[ca]kṛa]kaba]jananibhṛta(na-
rukabakā]ikē) mūkamamḍukamamḍalē saṃkōcitalaṃcukini kṛ-
mānacchēdagāura(gōdhūmaka)śāliśālīni (ut)krōśa[112]dptkrōśē
surabhi[ga]ndhi¹]sāugamdhikagaṃdha(hāriṇihariṇāśvadarada]ṭa)-
kumudāmōdini [kāmuḍikṛtamudī nīrbarhabarhiḥi nīhōjati]kōya-
ṣṭikē dhṛtadhārtarāṣṭrē hṛṣṭakalamagōpikāgītasukhitamrgayū-
thē kathikṛtayūthikē mlayamānamālatimukulē bandhūkabān-
dhavē sajjātasajjātakē visūtritasūtrāmadhanuṣi smērakāśmīrara-
jah[289]puṇjapijājaritadasādī vikasvarakamalē] śaratsamayāra-
mbhē (vijṃbhamāṇē) kaṃdarpakētus (tata itaḥ) paribhraman
(kāṃcie chilāmaya)putrikāṃ dṛṣṭvā [kāutukēna mōhēna śōkāvē-
gēna mama priyānukārīṇi 'ti] karōṣa pasparśa. atha || (dṛṣṭa)-
mātrē (va) śilā[śva]bhāvam utsṛjya [punar²] vāsavadattāsvarū-
paṃ (pra)pōdē. tām (ava)lōkya kaṃdarpakētuh [amṛtāṇava-
magna iva] su(dṛḍham) āliṅgya (priyē vāsavadattē kim ētad iti)
papraccha. (sā prātyuvāca.) āryaputra apuṇyāyā (maṃdabhā-
gyāyā mama) kṛtē mahābhāgō [290] (bhavān utsṛṣṭa)rājya ēkāki
(paribhraman)jānā³ iva (avāṇmānasa)gōcaram duḥkham anuba-
bhūva. [atha⁴] upavāsādinā (trāṣṭurē bhavati nīdrāśmī⁵) pra-
thamaṇprabuddhā 'haṃ bhavataḥ phalamūlādīkam' āharisyāmi
'ti vicīntya phal(ādy)anvēṣaṇāya (vanē nālvamātram) agaccham.
(atha) kṣaṇēna [ca] tarugulm(āṃtaritam) [kriyamāṇakāyamānika-
nikētaṇam virācyā[291]mānēśvaragṛham avatāryamāṇakapthāra-
kam ārabhyamāṇapaṭakūṭikaṃ vyavasthāpyamānavēśyānīvēśam
śrūyamāṇaṭuragabhṛṣṭatam vādyamānavikramadhakīkēśatapuṣka-
ram anviśyamāṇasvādusālīśāyam uddi[292]śyamānavipaṇikētū-
vaṃṣam] sēnā(nivēśam dṛṣṭvā) kim ayaṃ mamā ("karṣaṇāya tā-
ta")vyūhas samāyātāḥ śhōśavid āryaputra(vyūha) iti (cīntayaṣatīm)

¹ Trichinopoly ed., *reddharasāśāliśapharīs*.

² Hall's manuscripts A, D, H also omit *ponēdī*.

³ Hall's manuscripts D, H also omit *ponar*.

⁴ Sringam text and Trichinopoly ed., *paribhraman prākṛtājama*.

⁵ Hall's manuscripts A, B, D also omit *arka*.

⁶ Cf. *śāśāś* in Hall's manuscript D.

⁷ Cf. *phalamūlādīkam* in Hall's manuscripts C, D.

⁸ So also Hall's manuscripts E, F.

mām [pratī] cāra-kathitōdāpātō dūrāt kīrtasānāpatī dhāvāt
sma; tato (nyāh) kīrtasānāpatīh tadāpā ēva (nāthābhūtaya
sā-
naya) 'nīvītō (mrgayām) gatah¹ sū² 'pi [tac chrutvā dhāvāt sma
[293] athā³ "kīrtasālabdhayōr gṛdhrayōr iva tayōr yuddham kṣat-
tatah (prabhrī) [pratī] śarāsāradurdina (sthagita) dinakarakraśa-
raṇa [294] karmavīśaradā (karadūr⁴) ōkīpta (khaḍga⁵ dhā⁶ (113) rāda-
jita) rubhāt (ślīṣyānāpavidyādhāt) vibhramē samaradarśan (āgata-
sarpcaradanēkanabhaścāra-cāraṇa (cāraprakaraviracitatōraṇa) ca-
kravajē [vātāśāsanmūlāntastānāndīkabhāndhacakra-kṛiyamānacāru-
pracāśē⁷] (cāra)cāruḥhaśakhaḍgākhāṇḍita (dvīpapada) samāpta-
(pīśācika) ka [295] pīśācika (śābharaṇa) kātuk (ākṛtājānā⁸ samodva-
lannāpādikē) kāpādikābhāṇḍi (prāśannakūḍībajānē rapōdyatāji-
takāśīnī⁹) rāpakhaś (argālikā) argālaprārthanīyēv kīrtapūṇḍṛp
iva jīhmagadastēv iva (svitradurbhagēv iva) taritēv (nāsthāp
kalayāntas samāp (dvīpatāp) dhānāp ca [iv (ākaraṇaṇa¹⁰) yō-
dhāś cakroh. (tatra) tyāgina iva dānavapṛtō mīrgasasampātāp
(sahagatah) samyōdhavilāsinī iva āṇḍār (ōp) sōbhātāh sabbāma
(kalayāś) ca sādāśāś iva kadāprājītāh sadvijjā ca nīśā (nīvāh¹¹)
iva nāḷpatramālōpaśōbhātāh (śarad) dīvaś [296] iva (sam) oḷla-
sat (padmāh) mahāmṛgā bābhūp. ot (kupitā) iva kṛpām mūpca-
iptah payōdhaya¹² iva¹³ "varta (sōbhātāh) sōmayai ca udyān (ōd) dō-
śā iva samalīlāḷkīś (kūḷīa) gṛhā iva¹⁴ bhīnavabhāṇḍa (bhāṇḍa)
ratnākara iva sadbhavamaṇyah kīkha iva sōndra (vṛddhayaḥ) kṛbā
iva pāna (114) bhūṣītāh) turap (gamā) [ca] virējuh¹⁵. karpābhyāp
śrutapar (āpavāśā) bhyāp khalōdayasādhuvipattisāḷkībhīyām āḷ-
bhīyām (asthānē 'pi namatā mūrddhā kīrtayatā cā kīrtanīyā
śyēna ca vīyuktō) hāp (dīṣṭyē¹⁶) 'tī hāṇḍ iva (cāraṇ nanarta)
kabaraḍhah. tatah [kṛta¹⁷] (parihāśakṛtē) 'va cālōḥ pīdadhatā

¹ *Trichinopoly* col., *sergentianum* *sergent*.

* Cf. *deinde hunc dicitur* in Hall's manuscript C and *deinde hunc dicitur* in Hall's manuscript D, H.

* Hall's manuscripts C, D also have *Aladen*.

⁴ Hall's manuscripts K, F, H also omit *alliter*. . . .

* *Trichinopoly* ad. oocytes illustrated.

⁴ Cf. *prachinabillijani* family, classified in Hall's manuscript C.

¹ So also Hall's numbering A, B, C, D.

⁸ So also Hall's manuscripts C, D, E, F, G, H.

¹² So also Halle's manuscript A, and the commentator Isidore.

ii. Hall's manuscript C. Q. also built date.

* *Trichostema* ed. *sp.*

parāpavādaśravaṇa[297]bhīruṇē 'va śrōtravṛttīm sthagayatā sōn-
mādēnē 'va vāyuvēgavikṣiptēna' palitarpikarapēnē 'va surayōsitāṃ
apdhamkarapēnē 'va yōdbhānāp timirēnē 'va samarapradōśasya
patitēnē 'va vimuktagōtrēna (kaurpatinē 'va nakṣatrapathagāminā
kṛtakalahēnē 'va kṛtadhūmyārucinā rājasēnē 'va vyavahitasatvēna
avinētēnē 'vō 'dāhatēna asajjanēnē 'va pihitasatpathēna') rārajēna
(rajōjātēna vijjīmpbhē'. anapitarap ca nārāyaṇa. iva) [rāvaṇava-
dham akarōt] kaścit [kṛṣṇa iva] narakacchēdam akāṣit. kaścid
bāuddhasiddhānta iva kṣapitaśrutivacanadarśanō 'bhavat. kaścit
kṣapapaka iva kaṭāvṛta(vigrahō 'bhavat). kaścit (surāpa iva pa-
pātā'. kaścit suyōdhana iva śampitōrubhamgaḥ sarōjalap) vi-
vēśa. kaścit śaratalpa(śayyā¹²)gataḥ bhīṣma iva [298] (gatāyus
cirap) śvasaṇn āsit. kaścit karṇa iva (viklababbhūtāṃgaḥ¹³) śakti-
mōkṣapam akarōt. (kaścī(115)d rāghava iva rāvaṇavadham aka-
rōt.) tatō vi(hasta)dhvajapataṃ patatpatāṣkam (vyūhacāribhāṭa-
karpitakhaḍgadadhēnukarp tat samastam ubhayaṃ mīthō jagāma
hananāṃ) sāinyāṃ'. (tataś ca) yasyā "śramas tēna muninē pu-
ṣpādīkam ādāyā "gatēna" (yōgadīśā¹⁴) pratipannavṛttāntēna tva-
tēktē mamā 'yam śramō bhagna (iti¹⁵ kupitēna¹⁶) śīlā[299](mayā
putrikā¹⁷) bhavē 'i śaptā ("smy) aham. (tataḥ) kṣapēn(ā) "vē 'yam
varākt) bahuduhkham (anubhavati 'ty anugrahād āryaputrakaru-
ṇayā ca sa munir yācyamāna¹⁸) āryaputra(hasta)sparō(śavadhīkam)
śūp[ānt]am akarōt. tataḥ kamdarpakōtuh (śrutavṛttāntēna) sa-
māgatēna makarampēna (ayā) vāsavadattayā ca [300] (samam¹⁹)

¹ Tel. ed. 61 and Grantha ed., *nīkṣiptēna*.

² Cf. *kaurpatinē* 'va nakṣatrapathagāminā kalikāntē 'va kṛtadhūmyārucinā rāja-
śnē 'va vyavahitasatvēna avinētē 'vō 'samuddhātēnē 'vijjantē 'va kṛtatarāpā in
Hall's manuscript C.

³ Cf. *vijjāntā* in Hall's manuscript D, Tel. ed. 61, Grantha ed., Trichinopoly ed.,
and Srinagan text.

⁴ Cf. *kaścī paripatāṣṭa iva papāta* in Hall's manuscript B.

⁵ Cf. *patatpatāṣ* in Hall's manuscripts A, B, D, E, F, G, H, and the commentator
Jagaddham.

⁶ Cf. *śīlāntā* in Hall's manuscript D.

⁷ Cf. *sat samastam (dātrast) mīthō nīdhanaṃ jagāma sāinyā* in Hall's manuscript
D and (tāt) *commentāntīyāṃ sāinyāṃ nīdhanaṃ andā* in Hall's manuscripts A, B.

⁸ Tel. ed. 61 and Grantha ed., *śīlāya gātā*.

⁹ So also Hall's manuscript C.

¹⁰ Tel. ed. 61 and Grantha ed., *apṛīṣṭa*.

¹¹ Cf. *parākt* 'va bahuduhkham anubhavati 'i karuṇāyāṃ munir in Hall's manu-
script D.

¹² So also Hall's manuscripts C, D.

¹³ So also Hall's manuscripts A, B.

¹⁴ So also Hall's manuscript A.

svapuram (pāṭaliputraṃ) gatvā [yathā¹] hrdayābhilaṣṭhāni (suralō-
kadurlabhāni²) sukhāni (tābhyāṃ sahā) 'nubhavan kālam (anākaṃ)
nīnāya³.

(sarasvatīdattavaraprasādaś cakrē subarṇḍhus sujanāṅkahaṃ-
dhubh)

pratyakṣarāśīṣamayaprapamcavinylasavāidagdhyanīdhīm pra-
barṇḍham.

kavīṇāṃ agajad darpō nūnaṃ⁴ vāsavadattayā
śaktyē⁵ va pāṇḍuputrāṇāṃ gatayā karmagōcaraṃ⁶.

(Iti śrīkavisārvabhāumasubarṇḍhuvīracitā
vāsavadattā samāptā⁷.)

¹ Hall's manuscripts C, D, E, F, G also omit *yathā*.

² Cf. *śuralōkadurlabhāni* in Hall's manuscripts A, B, C, D, E, F, G.

³ Tel. ed. 61 and Grantha ed. add *iti vāsavadattāśīṣaṃ graṇthāḥ samāptāḥ*.

⁴ Tel. ed. 61 and Grantha ed., *nūnaṃ*.

⁵ Srirangam text and Trichinopoly ed. omit this interpolation from the *Harṣacarita*.

⁶ Trichinopoly ed., *campārṇḍ*; Tel. ed. 61 and Grantha ed., *vāsavadattā campārṇḍ*
campārṇḍ; Srirangam text, *iti vāsavadattā campārṇḍ*; cf. *akhyāyikā* in Hall's manuscripts
A, B, C, D, E, F, G, H.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

$$c_0 = c_0^{\text{ref}} + \frac{1}{\rho} \left(\frac{\partial \sigma}{\partial T} \right)_{P=0} - \frac{1}{\rho} \left(\frac{\partial \sigma}{\partial P} \right)_{T=T_0} = c_0^{\text{ref}} + \frac{1}{\rho} \left(\frac{\partial \sigma}{\partial T} \right)_{P=0} - \frac{1}{\rho} \left(\frac{\partial \sigma}{\partial P} \right)_{T=T_0}$$

...the ...

[illegible]

... ..

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... ..

...and the other is the fact that the ...

... ..

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...the fact that the *in vitro* and *in vivo* results are in good agreement, and that the *in vivo* results are in good agreement with the results obtained from the *in vitro* studies.

Figure 1. The effect of the concentration of the polymer on the gelation time of the epoxy resin.

and Devanāgarī characters, and, in English, 'S. Thiruvengudacharnloo, V. Ramaswamy Sastry, O. Vancogopaloo. N. and Co.')] 1870 128 pages. Grantha script. 134 pp. (1 p. of *kāśa* used in the commentary, 1 p. of names of officials, etc., of the press, 4 pp. of summary of story, 128 pp. of text and commentary).¹

*vāsavadattā mahākāvya-bandhanaviraṭā tripaṭhīnārāmarasitadarpaṇa-
khyasthānakā* vi. i. upādhihāriṇī sṛjīmadandaviśālagarabhaṭṭādy-
yāsa samyaktā. kaṭikāyām kāvyaprakāśayantrī mudrītā. P 1874.
Devanāgarī script. 154 pp. (3d ed., 132 pp., Gōvardhana Press, Cal-
cutta, 1907).²

Vāsavadattā of Subandha. Edited with a Critical Commentary by T. V. Srinivasachariar (Saravala—Saranga), Senior Sanskrit Pandit, St. Joseph's College, Trichinopoly, and an English Introduction by Mr. G. Kasturiranga Aiyangar, M.A., Lecturer, Maharaja's College, Mysore. Devanāgarī script. 6+17+160 pp. St. Joseph's College Press, Trichinopoly, 1906.

Vāsavadattā with Commentary by Pandit R. V. Krishnamachariar (Abhinava Bhatta Bana). Devanāgarī script. 5+66+359 pp. Sri Vanī Vilās Press, Srirangam, 1906-1908.

TRANSLATIONS.

Vāsavadattā. Translated into Bangālī by Madan Mohun Tarkāśankār. n. p., 1837. [The sole reference to this version which I have been able to find is that by Zenker, *Bibliotheca orientalis*, 2. 319, Leipzig, 1861. It was inaccessible to Hall, though he knew that it was said to exist (Introd., p. 49).]

Hall (Introd., p. 19) states that his epitome of the *Vāsavadattā* (ib. pp. 29-43) was 'abridged from a literal version which was first prepared of the entire story.' The subsequent fortunes of this manuscript translation are unknown to me, and even Mr. Richard Hall, of Wickham Market, Suffolk, the son of Fitzedward Hall, has thus far been unable to trace it (letter of Nov. 27, 1908). The value of this rendering by the first editor of the romance, could it be found, would be too obvious to require further emphasis.

ADAPTATIONS.

Madanamādhava Tarkāśankār, *Vāsavadattā*. A Love Tale, in Verse. In Bangālī. 5+258 pp. Calcutta, 1863.³

¹ A copy is possessed by the Library of the India Office, London.

² I have thus far been unable to ascertain the date, pagination, and price of the second edition.

³ A copy is possessed by the Library of the India Office, London.

Jayagōpāla Gōvāraḥ, *Vāsavadattā*. A Tale Adapted from the Sanskrit Romance of Subandhu. In Bangālī. 85 pp. Calcutta, 1861.¹

Vāmana Dīpī Ōk, *Vāsavadattā Kathāstrā*. An Abridged Version of *Vāsavadattā*, a Sanskrit Romance by Subandhu. In Marāṭhī. 4+14 pp. Bombay, 1889.¹

M. T. Narasimhiengar, *The Vāsavadattā-Kathāstrā, with Two Appendices useful to Candidates preparing for University Examinations*. In 132 Sanskrit verses. 1+36 pp. Srirangam, 1907.

STUDIES.

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Cartellieri, 'Subandhu and Bāṇa,' in *WZKM.* 1. 115-132.

Colebrooke, *Miscellaneous Essays*, ed. E. B. Cowell, 2. 121-122, London, 1873. Contains a brief outline of the plot of the *Vāsavadattā*.

Gray, 'The Hindu Romance,' in *Princeton University Bulletin*, 13. 99-100. A brief outline of the story of the *Vāsavadattā*.

Gray, 'Lexicographical Addenda to the St. Petersburg Lexicon from the *Vāsavadattā* of Subandhu,' in *ZDMG.* 60. 355-368.

Gray, 'Literary Studies on the Sanskrit Novel,' in *WZKM.* 18. 39-58; 'The Sanskrit Novel and the Arabian Nights,' pp. 39-48; 'The Sanskrit Novel and the Sanskrit Drama,' pp. 48-54; 'Reincarnation as a Novelistic Device,' pp. 54-58.

Gray, 'Śivarāma's Commentary on the *Vāsavadattā*,' in *JAOS.* 24. 57-63.

Manning, *Ancient and Medieval India*, 2. 344-346, London, 1869. A brief outline of the plot of the *Vāsavadattā*.

Mazumdar, 'Who were the Kaiśkas?' in *JRAS.* 1907, pp. 406-408.

Śāstri, 'Some Notes on the Dates of Subandhu and Dīpā-nāga,' in *JRASo.* 1. 253-255.

Storchly, 'Un Roman indien. *Vāsavadattā* de Subandhu,' in *Revue politique et littéraire*, 44. 305-311: outline of the story of the *Vāsavadattā*, pp. 305-308; translation of the introductory stanza, p. 308; translation of Kāndarpakēta's dream, pp. 308-311.

Telang, 'Subandhu and Kumārila,' in *JRASo.* 18. 147-167.

Thomas, 'Subandhu and Bāṇa,' in *WZKM.* 12. 21-33.

Weber, 'Die *Vāsavadattā* des Subandhu,' in *Indische Studien*, 1. 369-386, Berlin, 1868. A revised and enlarged reprint from *ZDMG.* 8. 530-538.

Zacherise, 'Bruchstücke alter Verse in der *Vāsavadattā*,' in *Gurupūjā-kauṇḍī, Festschrift zum fünfzigjährigen Doctorjubiläum Albrecht Weber*, pp. 38-40, Leipzig, 1896.

¹ A copy is possessed by the Library of the British Museum.

LEXICOGRAPHICAL APPENDIX

The following list of words and meanings occurring in the *Vāṇavedānta*, which the St. Petersburg Sanskrit dictionaries either omit altogether¹ or cite only from native lexicographers, is condensed from my 'Lexicographical Addenda to the St. Petersburg Lexicons from the Vāṇavedānta of Subandha' (*ZDMG.* 60. 355-368), and is, at the same time, supplemented by the material from the Madras edition of 1862 (which was then unknown to me) and the Srirangam edition of 1906-1908, which appeared subsequently to the study just mentioned.² The Hall, Madras, and Srirangam texts are here denoted by the letters H, M, and S respectively, but the latter two are cited only when they present words or meanings not found in the edition of Hall. An asterisk (*) prefixed to a word or meaning denotes that the St. Petersburg dictionaries cite only from Sanskrit lexicographers, and a small circle (°) similarly prefixed implies that the word or meaning in question is entirely omitted by the St. Petersburg lexicons. The numbers within the parentheses refer to pages and lines respectively of the editions employed.

*° (H 113, 1): *Vignuḥ*.

apṛaka (M 67, 6; S 212, 1): °ray, beam of light.

¹ It should be noted in this connexion that a complete index to the *Vāṇavedānta* was prepared by Anschütz and placed, for a time at the disposal of Böttlingk, who excerpted from it what he deemed most important for his dictionary (*Sanskrit-Wörterbuch in kürzerer Fassung*, 2. introd., p. 1, St. Petersburg, 1853).

² Similar lists of words and meanings supplementary to those given in the St. Petersburg lexicons have recently been prepared by Meyer for the *Kṛṣṇasūtra* and *Saṃnyasasūtra* (in his *Altindische Scholienbücher*, 1. 151-156, Leipzig, 1903), by Schmidt for Appayadiśipita's *Kṛṣṇasūtravivṛiti* in his translation of the work (p. 127, Leipzig, 1907), by Jähn for the *Śāṅkhyaśāstra* (*Das Saṃnyasasūtra*, pp. 194-195, Strassburg, 1908), by Schmidt and Hertel for Amṛtasiṅha's *Subhitiśāstra* (*ZDMG.* 59. 266-267), by Schmidt for Bāṇa's *Mānvaṇḍasūtra* (*ZDMG.* 63. 412), by Oster for the *Śāṅkhyaśāstra* (in his *Die Rezensionen des Bhāṣyaśāstra*, pp. 15-17, Darmstadt, 1911), by myself for Rājāśhara's *Pāṇiniśāstra* (*JAOS.* 27. 7), and by Hertel for Hemapandita's *Purāṇaśāstra* (*ZDMG.* 61. 362-369) and the *Pañcatantra* (*Pañcatantra*, ed. Hertel, pp. 291-292, Cambridge, Mass., 1908). By far the most important collection in the present connexion, however, is Thomas's 'Two Lists of Words from Bāṇa's *Harṣacarita*,' in *J.R.A.S.* 1899, pp. 425-517, a list closely analogous to the one here presented from the *Vāṇavedānta*. A similar study of the lexicography of Bāṇa's *Kādambarī* is still a desideratum.

³ Professor Otto Roemer (and of Oct. 14, 1906) kindly calls my attention to *Śāṅkhyaśāstra*, 10. 23, where Kṛṣṇa (*Vignuḥ*) says: *akṛpāṇaḥ śāṅkhyaśāstra*, 'of lessons I am the A.'

- astirāṇiya* (M 114, 3; S 354, 6): *unpraiseworthy.
- atka* (H 79, 3): *conduct.
- **agara* (M 57, 6; 57, 10; 84, 5; 89, 11; S 213, 41, 287, 47; 298, 4):
- Amysis Agallocha*, aloe-wood (also in *Pañcatantra*, 46, 6).
- agādha* (H 14, 2): *free from grief.
- **agranihis* (H 113, 2): pure-hearted.
- agrīvara* (H 23, 3): *friend.
- ahaga* (M 72, 9; 83, 8; S 283, 4): *court (faulty writing for *ahaga*).
- anakra* (H 112, 2): *without guile.
- ajāpala* (H 111, 1): (1) *goatherd; (2) *elder brother of Rāma;
- (3) *clinging to passion.
- **ahā + ana* [*adhāna*] (H 172, 3): to bend down.
- ahana* (H 219, 2): *going, movement.
- **alīṣāyastā* (H 46, 1): excessive thinness.
- atimuktā* (H 136, 2): (1) *completely emancipated; (2) **Gastonia racemosa*, Roxb., a beautiful and hardy creeper, distinguished for the fragrance and beauty of its blossoms.
- anagata* (H 128, 2): *lack of allegiance.
- **anatinaya* (M 9, 2): (1) without *śīta*-fishes; (2) unbending.
- ananta* (H 13, 1): *many.
- **anubhaya* (S 32, 2): (1) having no fear of one's subjects; (2) having no fear of serpents (cf. **anubhaya*: fear of one's subjects).
- **anubandha* (H 171, 3): *series.
- anubandha* (H 147, 2): *author of a book.
- andhañkarāṇa* (H 297, 1): *cause of blindness.
- **apadarāṇa* (H 76, 1): deprived of sight.
- aparijita* (H 246, 2): **Clitoria ternata*, Linn., a cultivated flowering plant, chiefly blue and white in colour.
- **abhāṣa* (H 204, 1): untruth.
- **amāra* (H 286, 1): *not murderous.
- **ambaraṭa* (H 127, 3): (1) cloudiness; (2) clothing.
- ambhaja* (M 206, 1; S 335, 2): *name of a son of Viśramāna.
- **ambhajāmadana* (H 270, 1): *Blyxa octandra*, Linn., an aquatic, grass-like plant, with large, white blossoms.
- **amradīpa* (H 213, 1): hardness.
- amāna* (H 135, 2; 148, 1): **Gomphrena globosa*, Linn., globe-amaranth.
- arkaparna* (M 102, 7): **Asclepias gigantea*, Willd., a large, famous shrub.
- **ardh + upasam* [*uparamyaddha*] (M 109, 7): to be constant, to last.
- **ardhaśāstrī* (H 89, 1): *eye in the plumage of a peacock.

**arūhataphara* (H 99, 2): demi-carp, a sort of fish of uncertain identification.

**arpaṇa* (H 53, 3): causing to go, delivering over, yielding.

**arabha* (H 99, 1): crane.

**avadhāta* (M 125, 8; S 357, 5): "having as a limit, up to, until.

**avāṭipana* (H 74, 3): "sunset.

**avasyāya* (H 23, 1): "pride.

**avastrikṣṭa* (H 196, 1): (1) wife of an evil woman; (2) made a miserable woman.

**avīra* (M 46, 1; S. 136, 3): a certain hell.

**avakṣya* (H 112, 1): "weapon, arrow.

**artamukha* (H 178, 3): a variety of white goose with black head and legs.

**astimīta* (H 168, 1): restless, tremulous.

**atara* (H 33, 1): sorrow.

**ahitagṛhita* (M 6, 6; S 26, 1): snake catcher, snake charmer.

**akimāvara* (H 178, 3): son.

2

**śarjaka* (H 197, 1): "attractive to women.

**āṅhrātuka* (H 161, 3): breathing forth.

**śambhara* (H 181, 3): "beginning, commencement.

**śarpaya* (H 183, 3; 167, 3): "pigment, cosmetic.

**ātmagṛhita* (H 74, 1): "self-praise.

**anda* (M 91, 1): "Brahma.

**ārāṭa* (H 144, 4): "recourse, summons.

**avirbhāva* (H 66, 1): manifestation.

**ala* (H 13, 2): "west.

**āśrayāṭa* (H 28, 1; 70, 5): (1) "longing for hermitages; (2) "refuge-devouring.

1

**īra* (H 113, 3): going to, attaining, possessing.

**indrakṣipa* (M 111, 4): cochineal (faulty writing for *indragṛpa*).

**indrajāla* (H 67, 1): "enchanting, bewitching.

**indrayuddhi* (M 113, 14): sort of horse (cf. **indrayuddhiha*: sort of horse).

**indrāṇḍa* (H 144, 3): (1) "wife of Indra; (2) **Asparagus racemosus*, Willd., racemose asparagus.

**indrāṇḍi* (H 114, 3; 135, 1): (1) "mode of coitus (cf. Schmidt, *Beiträge*

sur indischen Erotik, pp. 530-531, 564, 670, Leipzig, 1902); (2) **Vitex negundo*, Linn., a small tree.

u

- **uccatāla* (H 103, 4): "lofty height.
- uccāhīravara* (H 73, 1): "deaf.
- uffavala* (M 40, 3; S 121, 2): "passion, love.
- utahāhā* (M 86, 4; S 194, 1): "name of a girl.
- **utahja* (M 36, 4): "sort of fish.
- utpala* (H 42, 4; 134, 3): (1) "fleshless; (2) "sort of fish of uncertain identification.
- **utahāla* (M 109, 11; S 344, 1): proud, haughty.
- **uddayāpāla* (H 99, 2): sort of fish of uncertain identification.
- **uddayāpāla* (M 37, 6; S 112, 5): sort of fish of uncertain identification (variant spelling of the preceding word).
- utāra* (H 24, 2): "light on an elevated place.
- utalana* (S 168, 3): "act of swinging.

■

- **thabandhu* (H 9, 1): only brother.

k

- ka* (H 77, 2): "hair.
- **kamārāhī* (H 286, 2): *h₂ve*.
- kaccha* (M 36, 4): "bristle.
- kakukin* (H 288, 5): "serpent (also in *Hariscarita*, 108, 11).
- kaja* (H 242, 1; 297, 8): "corpse (cf. Zacharias, *Beiträge zur indischen Lexicographie*, p. 34, Berlin, 1883, and especially Zupitza, *Die germanischen Gutturale*, p. 107, Berlin, 1896).
- kafaka* (H 116, 4): "capital, metropolis.
- **kafapala* (H 75, 2): (1) flesh of a corpse; (2) breaking of an agreement.
- kayaka* (H 18, 1): "informer, tell-tale.
- **kathakya* [*kathakdyast*] (M 92, 7; S 306, 5): to become a narrator.
- kadeli* (M 89, 6; S 300, 1): "name of a girl.
- **kadali* (H 295, 5): banner borne on an elephant.
- kamaku* (M 64, 17; S 199, 1): **Diospyros*, *dhak*-tree.
- **kapita* (H 266, 2): monkey.
- kabandha* (H 42, 3; 101, 3): "water.
- **kabarika* (M 61, 2; S 186, 1): "hair.
- kamala* (H 208, 1): "receptacle of bliss (*ku*: joy + **mal*(*l*)=: receptacle).

- karaka* (H 159, 3): *hand.
karaga (H 128, 4): *cleavage.
**karkana* (H 129, 1): spinning (cf. *karkana* below).
karpura (H 277, 3): *skull.
**karma* (M 51, 1): silk (cf. *karma*: worm).
**kalakanyāka* (H 131, 3; 263, 1): *Eudynamis orientalis*, koel, Indian cuckoo.
kalatratā (H 236, 2): *possession of hips and loins (cf. *kalatra*: hips, *puṇḍra*, *Kuṣāṇimata*, 295).
**kalāhara* (H 142, 4): name of a man.
kalāga (S 355, 7): *fork-tailed shrike.
kāla (H 267, 1): *destroyer of bliss (2d: Joy + *anta*: end).
kāndra (H 23, 3): *famine.
kāśya (M 69, 11; S 229, 2): (1) *saffron; (2) *liver.
kāśya (H 12, 2): *epithet of a female demon.
kāytha (H 176, 3): *eminence, prosperity.
**kinnira* (M 56, 2): variegated (Prakritism for *kinnira*).
**kila* (H 219, 2): water.
ku (H 202, 1): *wife.
kūja (M 36, 4; S 109, 2): *jaw (cf. Zachariae, *Beiträge zur indischen Lexikographie*, p. 32, Berlin, 1983).
kūjara (H 202, 1): *hair.
kūflya (M 103, 7; S 329, 5): *crooked.
**ka + ud* [*uktupā*] (M 67, 12; 113, 11; S 354, 1): to be angry.
**kurupa* (M 88, 1; S 296, 3): *unequally noise.
**kulagraha* (M 84, 9): palace (Prakritism for *kulagraha*).
**kukūḥarava* (M 102, 9; Trichinopoly ed. 23, 6): confused noise.
**kukūḥarava* (Tel. ed. 61, 52, 2; Grantha ed. 58, 3): confused noise (variant spelling of the preceding word).
**kukūḥarava* (M 60, 7; S 185, 1): *Eudynamis orientalis*, koel, Indian cuckoo.
**kukūḥarava* (H 276, 1): lizardhood.
kṛti (H 210, 2): *wealth (cf. Zachariae, *op. cit.* p. 33, on *kṛti*: fruit, reward).
kṛtana (M 51, 6): *spinning (cf. *karkana* above).
kṛpavartman (H 28, 2; 176, 3): *rascally.
**Mātikā* (H 231, 5): name of a girl.
**Mātrikāḥpika* (H 284, 2): enclosure of a field.
**Māpripayama* (H 53, 3): female of the *Canis rufus*, Pallas, the Brahmin or ruddy duck.
**Māpripayama* (M 93, 9): *sort of demon (faulty writing for *Māpripayama*).

- **brahmacāṇḍa* (H 188, 1): *Pandanus odoratissimus*, Linn., screw-pine.
brapa (H 172, 5; 229, 3): *night.
brapāṇḍa (H 189, 3): *husband.
brīṣṭarāṣ (H 56, 3): extreme emaciation.
brūṣṭa (H 169, 2): *courtesan (also in *Kuṣṭamāla*, 439).
brūṣṭāṇḍa (M 189, 1): shoal of fish.

kh

- **khaṅgīnara* (H 268, 6): *Garuda.
khaṅgībhāra (H 114, 2): *sort of erotic bite (cf. Schmidt, *Beiträge zur indischen Erotik*, pp. 504-505, Leipzig, 1902).
kharatā (M 85, 6; S 293, 1): roughness.
kharma (H 127, 2): *courage, manhood.

g

- **gaṇanīya* (H 236, 2): that should be reckoned.
gaṇikārikā (H 244, 4): *Premna spinosa*, Roxb., a small tree.
gaṇḍa (S 209, 1): (1) *stud in a horse's trappings; (2) *rhinoceros.
garḡḷaḥa (Grantha ed., 48, 12): rubbing (variant spelling of **garḡḷaḥa*, M 46, 4).
gal + ran [*saṅgalan*] (H 253, 1): to drip.
gāṇīya (M 40, 2; S 121, 2): group of courtesans.
gāṇḍhāra (H 127, 2): *minium, red lead used as a cosmetic.
gāmata (S 248, 4): *traveller.
gāṇa (H 15, 1): *Bhīma.
gāṇmatā (H 93, 1): (1) bushiness; (2) spleenfulness.
gāṇin (M 104, 2): forest.
gāṇarāṣ (H 272, 2): *range.
gāṇa (M 62, 3; S 186, 2): *earth-giving.
gāṇīmaka (M 111, 16): *wheat.
gāṇin (M 100, 3; S 323, 2): *epithet of Indra.
gāṇa (M 41, 6; S 125, 1): *eloquent.
gāṇḍhā (M 103, 12): *timard.
**gāṇḍhāra* (H 266, 2): lizard (variant spelling of the preceding word).
gāṇḍhā (H 88, 2; 89, 3): *ruddy.

gh

- ghaṅḡaravā* (H 106, 2): *a variety of *Crotalaria*.
ghaṇḍāra (H 262, 2): *a sort of tree.
**gharḡḷaḥa* (M 46, 4): rubbing (variant spelling of **garḡḷaḥa*, Grantha ed., 48, 12).

**ghā + ud* [*udghāta*] (M 111, 12): to dig up (faulty writing for *kha + ud*).

**ghātānhyā* (H 293, 1): to be killed.

**ghumughumāryā* (Trichinopoly ed., 90, 3): humming.

•

**capāṭhāra* (M 93, 11; S 321, 2): crackling noise (variant spelling of **capāṭhāra*).

caṇḍaravibhā (M 52, 1; S 150, 2): "golden diadem.

capalā (H 223, 2): "name of a girl.

capalhy [*capalhyā*] (H 223, 2): "to tremble.

caraṇa (H 278, 3): "ray, beam of light.

**cāṭarika* (H 67, 2): "pillow, cushion.

cāraṇa (H 264, 3): "passage.

**cārībhāṣa* (M 116, 2; S 356, 8): soldier (variant spelling of **cārībhāṣa*).

cāru (M 106, 1; S 336, 2): "name of a son of Viśvamitra.

**cārūbhāṣa* (H 43, 1; 294, 4): (1) a sort of fish of uncertain identification; (2) soldier (variant spelling of **cārībhāṣa*).

citra (M 52, 2; S 150, 3): **Jonesia Atoca*, *whaka*-tree.

citraka (M 52, 2; S 150, 3): "sectarial mark on the forehead.

cirāṣṭvīn (H 120, 6): probably **Terminalia tormentosa*, Roxb., *saṣṭvīn*.

**cakura* (M 103, 9; S 329, 6): eager, desirous.

cakabāṭa (H 198, 1): "addicted to kissing.

ch

chāttra (H 44, 3): probably **Asclepias arida*, Roxb., *soma*-plant.

ḍ

ḍaḥanya (H 77, 1): "membrum virile.

**ḍarḍharika* (M 17, 9): broken, shattered (variant spelling of **ḍarḍharika*).

**ḍalamakula* (H 277, 2): oster.

**ḍalamamja* (H 279, 1): merman.

ḍvā (H 292, 4): "bow-string.

ḥ

**ḥaṇḍāṭhāra* (M 20, 7; S 63, 3): jingle (variant spelling of **ḥaṇḍāṭhāra*).

ṣ

**ṣaḥḥāra* (S 310, 4): hissing (cf. *ṣaḥḥāra*: making the sound ṣ, in *Harṣacarita*, 161, 3).

q

**qi + samud* [*samudḍiyamāna, samudḍayamāna*] (M 18, 1; S 55, 1): to fly up together.

qh

**qhatinī* (M 94, 1): soft of female demon (variant spelling of *ḍatini*).

q

**qatā* (H 118, 4): *proximity.

**qatī* (M 110, 12): lightning (faulky spelling for *ḍatī*).

**qata* (H 117, 2): *sound of the lute and similar instruments.

**qathagala* (H 114, 3): (1) *homely; (2) *customary.

**qāhā* (H 111, 2): lover.

**qiryaggatā* (H 147, 3): (1) going in crooked ways; (2) breeze, wind.

**qulādhāra* (H 174, 1): *merchant (cf. *qulādhara*: merchant, *Samaya-mātrikā*, 7. 21; 8. 45).

**qubra* (M 108, 6): meaning unknown (H *qulita*; S *qulita*).

**qrāḥ* (M 53, 8; S 54, 3): beak.

d

**da* (H 199, 1): wife.

**dalakapāṭa* (H 65, 6): with closed doors.

**damamaka* (H 39, 2; 135, 1): (1) *hero, champion; (2) *foe.

**darpaṭa* (H 53, 3; 209, 1): *burning.

**dahana* (H 118, 2): *consumer, destroyer.

**daṣavanti* (H 295, 5): *shedding ichor (also in *Harṣacarita*, 100, 18).

**dāra* (H 121, 5): *love (cf. *dārika*: courtesan, *Subhāṣitasandhāna*, 24. 14).

**dāṣī* (H 169, 2): *courtesan.

**diṣyarakṣa* (H 143, 1): (1) *Kṛpṣa; (2) *blind.

**duratikhramatā* (S 316, 3): state of being hard to overcome.

**duḥśāstrāṇa* (H 10, 2): *evil instruction.

**ḍyusṛṣṭa* (H 233, 4): *Crocea sativus*, Linn., common saffron (faulky spelling for *ghusṛṣṭa*; cf. Zacharias in *AZ.* 27. 577 [card of Professor Zacharias, June 14, 1910]).

**dravaṣ* (H 123, 2): running, course.

**drāvaka* (H 198, 1): (1) magnet; (2) causing to run.

**drāṇa* (H 148, 1; 169, 5; 176, 2; 247, 2): *crow (also in *Harṣacarita*, 89, 12).

**drāṇakḍaka* (M 68, 5; S 216, 1): raven.

**drāṇapāṭi* (H 252, 3): *moon.

dhīrārjan (H 273, 1): 'Brāhman of superior excellence.

dhyaṁtha (H 196, 1): 'uncertain, hesitating.

dh

**dhūmyā* (S 355, 7): fork-tailed shrike (misprint for **dāmyā*?).

dhṛtarāṣṭra (H 16, 1): 'ruler of a kingdom.

ṇ

nagarāmaṇḍana (H 142, 4): 'adornment of a city.

**nahmani* (H 181, 2): bowed, bent.

nada (H 91, 3): 'sound; noise.

naḍia (H 25, 1): 'lord of divers oceans' (also in *Paritissaparaṇa*, 7.

198).

naḍyāḥ (H 143, 2): 'name of Arjuna's chariot' (cf. Zaccaria, *Beiträge zur indischen Lexikographie*, p. 40, Berlin, 1883).

nāḥakara (H 267, 6): 'bird.

nāḥiga (H 23, 3): 'god, deity.

nya (H 284, 2): 'sort of game, chess (?) or backgammon (?) (cf.

Thomas, 'The Indian Game of Chess,' in *ZDMG*, 53, 364).

**narakapa* (M 72, 3; S 264, 1): destruction.

**naraka* (M 111, 14): vulture.

narmada (H 271, 1): 'jester, buffoon.

nana (H 27, 3): 'praise, glory.

navaka (H 7, 4): (1) 'despised; (2) 'unknown.

nāḍika (M 113, 4): 'shout of praise.

**nāḍika* (H 295, 1): 'possessed of landations.

**nāḍikā* (S 127, 6): coconut-tree.

nāṭikā (H 18, 1): 'poverty.

nirya (H 222, 3): 'devoid of envy.

**nirbāṇa* (H 288, 5): with fallen or drooping plumes.

**nirākṣa* (S 80, 4): aimless.

nīlāṇa (M 88, 1): 'paring, sharpening.

**nīlīṇaṭa* (H 129, 2): (1) swordship; (2) cruelty.

nyagrāḥa (H 104, 3): 'underbrush.

p

**pañcāṅgulaya* (H 183, 3): handful.

**pañcāṅka* (H 191, 1): tent.

**pañcāṅka* (H 286, 1): beautiful.

**pañcāṅka* (M 70, 3): shop (faulty writing for *pañcāṅka*).

pañcāṅka (H 41, 3): 'arrow.

**patrika* (S 205, 1): leaf letter.

pathya (H 248, 2): *health.

padma (M 113, 11; S 353, 6): *drop of water.

**payōja* (M 86, 6; S 294, 1): lotus.

**paraṇḍaka* (M 23, 16): barrier to separate elephants (misprint for *varaṇḍaka*?).

**parimalay* [*parimalaya*] (H 233, 4): to perfume.

**parihāsaka* (M 114, 4; S 356, 3): smiling.

**parupaka* (M 22, 8; S 69, 4): casket.

palala (H 156, 1): *flesh, meat.

palūka (H 133, 2; 246, 3): *demon.

palāva (H 38, 4; 114, 3): (1) *love; (2) *paramour.

palavita (H 137, 1): *reddened.

**pāṇṭulay* [*pāṇṭulaya*] (M 89, 2): to make dusty.

pāira (H 47, 3): *body.

**pālāvali* (M 56, 7): fishhook.

pālī (H 139, 5; 190, 6): (1) *beautiful (at the end of compounds); (2) *hilt of a sword.

paṇḍarika (H 42, 4): *white parasol.

pūṣpakliu (H 112, 2): *mass of flowers.

**pūrvatana* (M 8, 2): former, ancient.

**ptakim* (H 178, 1): elephant.

pṛṣṭa (M 104, 2): *open hand with outstretched fingers.

**pracayalā* (H 266, 6): mass, quantity.

**prapaṭalā* (M 104, 6; S 331, 6): state of having a shore (cf. *prapaṭa*: *shore).

prajāla (H 114, 2; 247, 2): *long hair.

**pravḍamogī* (H 114, 2): sort of erotic bite (cf. Schmidt, *Beiträge zur indischen Erotik*, pp. 502-503, Leipzig, 1902).

prastina (M 27, 2; S 84, 2): *fruit.

ph

**phalala* (H 258, 6): fruition.

b

bandhura (H 156, 6): *undiform, wavelike.

baḍiri (M 94, 6): *owl (cf. *hakanārin*, *udyaṇḍaka*: owl, foe of crows).

bakulalā (H 88, 3): *blackness.

**baha* (H 146, 2): arm (cf. Zachariae, *Beiträge zur indischen Lexikographie*, p. 57, Berlin, 1883).

bh

**bhaṅgīratna* (H 128, 2): (1) break; (2) crookedness.

bhadra (H 94, 2): **Cyperus rotundus*, Linn., galangal.

**bhāḥḥāsa* (M 93, 10): leathsome (faalty writing for *bhāḥāsa*).

bāṭra (H 295, 2): *jackal.

**bhujāṅgula* (H 273, 2): (1) serpenthood; (2) profligacy (also in *Harjacarita*, 88, 2).

**bhujāṅgapati* (M 92, 7): prince of serpents, the cosmic serpent Śeṣa.

bhujīyā (H 171, 2): *courtesan (also in *Kuṣṣānīmata*, 332, 430).

bhupana (H 32, 1; S 301, 5): (1) *water; (2) *house, palace.

**bhūtata* (H 204, 1): truth.

bhṛṅgarājan (H 260, 3): *sort of large bee.

**bhramanaka* (M 28, 2; S 86, 3): wandering, roaming about.

bhramara (H 42, 1): (1) *lover; (2) *curl on the forehead.

bhṛmaka (H 198, 2): (1) *magnet; (2) *seducer of women.

ma

ma (H 224, 3): *Śiva.

**maṅkarāḥḥa* (M 89, 11; S 300, 6): Kāma, the god of love.

maṅkarīḥ (M 89, 11; S 300, 6): *name of a girl.

**maṅṣṭray* [*maṅṣṭraya*] (H 89, 6; S 299, 4): to anklet it, hasten, go.

maṅṣṭrāḥḥa (M 52, 3; S 160, 4): *name of an Apsaras.

maṅṣṭrā (H 200, 1): *crooked sword.

maṅṣṭra (H 72, 2): *fly.

maṅṣṭra (M 106, 2; S 335, 3): *name of a son of Viśvamitra.

**maṅṣṭrāḥḥa* (H 287, 3): sort of bird.

madana (H 87, 2): **Datura metel*, Roxb., white thorn-apple.

madanatalaka (H 106, 4): *aphrodisiac.

**madayana* (H 213, 3): intoxicated.

**madanurīya* (H 139, 1): vernal beauty.

marci (M 89, 8): *black pepper.

marupaka (H 135, 1): (2) probably **Ocimum basilicum*, Linn., common basil; (1) *crane from the district of Maru.

marman (H 112, 1): *secret, mystery.

malaya (H 224, 3): (1) *love; (2) *moon.

mallaniga (H 89, 1): *sort of elephant.

maḥāṭṭhapaṇḍita (H 281, 2): *great ascetic.

**maḥāmala* (H 181, 3): Śiva (cf. Zachariæ, *Beiträge zur indischen Lexikographie*, p. 68, Berlin, 1883).

**maḥāḥḥa* (M 57, 9; S 272, 1): sort of bdellium.

**mā* (H 122, 5; 211, 1; M 78, 2; S 264, 1): (1) Lakṣmī; (2) utter, entire.

**māṇṇṇay* [*māṇṇṇaka*] (H 177, 3): to make stout or strong.

**māṇṇika* (H 231, 3): name of a girl.

**māṇṇaka* (H 222, 1): *multitude of men.

**māṇṇa* (H 23, 2): *red lotus.

**māṇṇa* (H 89, 1): *missile.

**māṇṇa* (M 106, 5; S 336, 2): *courtesan.

**māṇṇamāṇṇa* (H 35, 2): *free from disease.

**māṇṇa + ā* [*āmāṇṇa*] (H 215, 1): *to rejoice exceedingly.

**māṇṇa* (H 136, 2): **Mangifera indica*, Linn., mango-tree.

**māṇṇagṛhita* (H 156, 3): seized with faintness.

**māṇṇaphala* (H 91, 3): fruit of the *Trichosanthes palmata*, Roxb., or of the *Musa sapientum*, Willd.

**māṇṇamāṇṇa* (M 81, 3): softness.

**māṇṇamāṇṇa* [*māṇṇamāṇṇa*] (M 92, 7): to become an inkwell (denominative from **māṇṇamāṇṇa*: inkwell).

**māṇṇika* (H 169, 4): softest, very soft.

Y

**yāṇṇa* (H 136, 3): (1) *feather-guard on an arrow; (2) *protection.

**yāṇṇa* (H 77, 2): *skill.

R

**ra* (H 213, 3): fire, heat.

**raṭṭamāṇṇa* (H 230, 3): (1) *state of having a red disc; (2) *state of possessing devoted adherents.

**raṭṭarājan* (M 81, 2; S 275, 2): Kṛṣṇa, the god of

**raṭṭa* (M 86, 7): beautiful (by-form of *lalita*).

**raṭṭamāṇṇa* (M 82, 1): (1) delightful; (2) full of desire.

**rāṭṭa* (H 128, 1): (1) a certain musical mode; (2) affection, love.

**rāṭṭa* (H 129, 1): *redness.

**rāṭṭa* (H 203, 1): *passionateness.

**rāṭṭa* (M 67, 11; S 172, 4): parched grain (by-form of *lāṭṭa* for the sake of paronomasia).

**ripa* (H 199, 2): *cowife.

**rupa* (M 23, 15): *staff of a balance.

**rupa* (H 144, 2): *wild beast.

I

**lambā* (M 41, 2; S 124, 1): *section of a book (abbreviation of *lambā*; cf. Lacôte, *Essai sur Guṇādīya et la Bṛhatkālā*, pp. 220-221, Paris, 1908).

lāya (H 124, 3): "house.

lāṣuka (H 55, 1): "peacock.

**līpikārāy* [*līpikārāyā*] (M 92, 7; S 306, 5): to become a scribe.

▼

**vai + samud* [*samudvāsa*] (M 113, 4): to rise up together.

**vāri* (H 199, 1): speech, eloquence.

vārayi (H 267, 1): "water.

vāṣaka (S 158, 1): "inhabitant of a city.

vāṣa (H 64, 3): "the planet Venus.

**vīrikīla* (M 55, 5; 56, 4; S 164, 1; 166, 3): *Jasminum Sambor*, Arabian jasmine (variant spelling of *vīrikīla*).

vidagḍha (H 128, 1): "libertine.

vidyadhara (H 14, 3): "receptacle of wisdom.

**vīrtimūḍha* (M 20, 8; S 63, 3): liberation, emancipation.

**vīmaṭṭhita* (M 3, 6): cleansed.

vīrūpa (H 12, 1): "absence of Rūpa.

vīlāṭin (H 115, 3): "serpent (cf. Zacharias, *Beiträge zur indischen Lexikographie*, p. 30, Berlin, 1883).

**vīlikayant* (H 207, 1): solitary.

vīṣāda (M 67, 5; S 212, 1): "cloud.

vīṣṭaka (H 212, 2): "without auspicious signs.

**vīśadṛṣṭā* (M 101, 14): inequality, unlikeness.

vīśatara (H 122, 1): "arrow (cf. Zacharias, *op. cit.* p. 76).

**vīṣāṣaka* (M 54, 1; S 156, 1): buffoon, jester.

↓

śakma (H 144, 1): "Testal song, Holi song.

**śakṣitacharya* (M 93, 8): thief.

śaraṇa (H 260, 1): "refugee.

**śarmadā* (M 91, 6): name of a river (faulty writing for *narmadā*).

śalaka (H 55, 1): "maina bird.

śalāśāyika (H 110, 1): "a Vidyadhari (less probably, a class of heroines; see Lacôte, *Essai sur Guṇāḍhya et la Bṛhatkathā*, pp. 212-225, Paris, 1908).

**śikharagataśrīyaśāndramasā* (H 90, 1): state of having the sun and the moon on the summit.

**śikharasā* (H 85, 3): state of having a peak.

śikharin (H 168, 2): "tree.

**śikha* (Trichinopoly ed., 84, 3): spirituous liquor (faulty writing for *śikha*, *śikha*).

**Jurepalo* (M 96, 3; S 374, 3): name of a certain Vellya.

Adams (H 200.4): "teacher.

iyama (M 18, 8; S 58, 1): "night (also in *Kalvilasakavya*, r. 33) see Meyer, *Altindische Schelmenbücher*, r. 155, Leipzig, 1903).

francs (M 150, 1): *eur.

**lutray* [*lutrita*] (H 184.4): to make leucous.

"Johannes (M 25. 2: 5 77. 2): noon.

 α -pinene (H 240, 3): $^{10}\text{bunc}$.

20 (H 206.4) : *lord

anallina (M 72. 18): "paronomasia.

**saṅgrahāṇī* (M 6, 5): capture, seizure.

**tsūjōmikiō* (M 80, 7; S 300, 2): name of a girl.

saptarsha (M 43, 3; 114, 10; S 130, 1; 368, 9): "path of the planets."

red + stand [*stænd*] (H 18, 1): 'to uphold.

**garden* (H 296, 6): goodly garden.

avida (M 103, 13; S 380, 5): *neighbouring, near.

about (\$ 303.3): "Brithma.

**stupidus* (H 168, 3): grief, sorrow.

sandhyāgā (H 58, 4): "sort of redness, red lead."

repleta (H 195, 1): "full of tawards."

**randradya* (H + r, s): attainable, desirable (cf. *rad* + *rand* above).

amudays (M 100, 5; S 32, 4): "rising (of the sun)."

**anmōhīnī* (M. 15, 7): confusion.

**Agaradhyia* (H 19, 1): Narayan.

**nikolov* (H 197, 1): bondage.

similar (H 247, 2): 'a sort of tree.

**suṅgandharāḍḍika* (H 147, 3): (r) bearing perfume; (s) goodly breasted.

monarchs (H 94, 1): "learned, wise"

myaŋa (Bl 87.4; S 295.6): "name of a girl"

suratundart (H 43, 5): "a sort of fish,

surz (M 67, 6; S 212, 2): *surz.

**śrīyātmajā* (M 45, 10; S 136, 4): the River Yamuna (Jumna).

regala (H 29, 2): "coward.

**sāwāḍma* (H 388, 8): relating to Souriman (Indra).

śrīmāyā (H 274, 1): "loving women, addicted to women."

**shapufy* [*shapufis*] (M 37, 8; S 13, 2): to make uneven.

h

haṃsa (H 36, 1; 113, 1): (1) °slaying, murderous; (2) °pure.

hārīkaṇṭha (H 149, 4): (1) °possessed of a sweet note; (2) °handsome neck.

hārīn (H 214, 2): °wrathful.

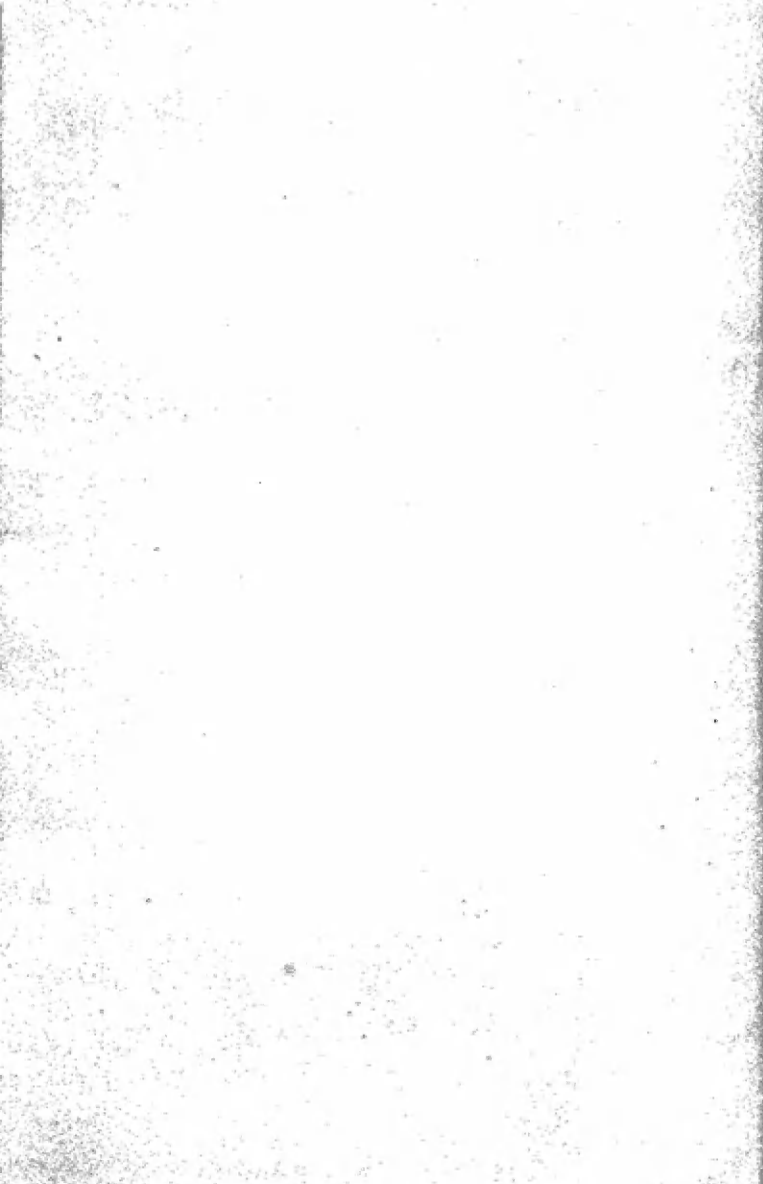
hāsa (M 19, 2): °a certain *rāga*, or musical mode.

°*himānin* (H 23, 2): snowy.

Here also may be noted five verb-forms supplementary to Whitney's *Roots, Verb-Forms, and Primary Derivatives of the Sanskrit Language* (Leipzig, 1887): *itar* (H 213, 3), primary derivative from *i*: to go (cf. Lindner, *Altindische Nominalbildung*, pp. 72-75, Jena, 1878) [not in]; *acikamata* (H 154, 1), aorist of *kam*: to love [only Brāhmaṇas cited for this form]; *acakāṅkṣat* (H 155, 1), aorist of *kāṅkṣ*: to desire [only lexicographers cited for this form]; *paśāṣa* (H 186, 1), perfect of *paś*: to burst [not in]; and *haṃsa* (H 36, 1), primary derivative from *han*: to kill (cf. Lindner, *op. cit.* pp. 110-111) [not in].







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